

# **Modern Self Defense**

**by R. H. Sigward**

**550 action photographs**

**240 power-packed pages**







# **MODERN SELF DEFENSE**

by

**R. H. Sigward**



NEW YORK:  
**William C. Copp and Associates**



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FIRST EDITION

LIBRARY OF CONGRESS CATALOG CARD NUMBER:  
58-10452

Published by  
WILLIAM C. COPP AND ASSOCIATES  
72 West 45th Street, New York 36, N.Y.

Printed in the United States of America

*DEDICATED TO*  
MY CHILDREN  
ELLEN ANN  
AND  
ERIC HALL VINCENT SIGWARD





## Foreword

It is a fact that crimes involving physical violence against persons have increased in recent years and this emphasizes the need for a practical knowledge of the techniques of self-defense.

The confidence which comes from an ability to successfully defend one's self, or others, against physical attacks is a necessary attribute of every police officer. While this is true of a police officer it can also be said that such ability should be desired by all law abiding persons.

This book is an organized approach toward acquiring both knowledge and skill in self-defense. This should be of the greatest assistance and value to those who wish to have that feeling of competency which can only result from a good, practical knowledge of this subject.

THOMAS J. GIBBONS,  
*Police Commissioner*  
*Philadelphia Police Department*

April 1958



## Introduction

This book is the result of many years of research, practice and experience in self defense techniques. It is based upon the Japanese system of jiu-jitsu, but includes the latest improvements in the science of self defense. I call it *Modern Self Defense* because I have eliminated all outmoded, impractical and cumbersome modes of protection. My aim is to present a textbook on defense techniques which will give a basic knowledge of the subject to the student, teacher, law enforcement officer—all men and women. The work should also prove valuable to students and instructors of physical education.

### HISTORY

Most people think of jiu-jitsu as being Japanese in origin. Actually, it was the Chinese who invented this art, the Japanese later borrowing it and bringing it to its present state of perfection.

It was in the seventh century B.C., about the time of the founding of Rome, that unarmed Chinese monks devised a series of lightning-like movements to protect themselves from the nomads and bandits who infested their mountain abodes. Later their Japanese neighbors borrowed this craft of defense and called it "jiu-jitsu," or "the gentle art." For centuries it was the secret of the Mikados and inner circles of the aristocracy in Japan, but in time larger sections of the public were permitted to learn some of its techniques. Jiu-jitsu rose to new heights during the 1880's when Professor Jirgoro Kano, a graduate of Oxford University and later a member of the Japanese House of Peers, experimented with jiu-jitsu and developed many new movements. We know one of these movements today as "judo." Here a distinction must be made to the effect that "judo" is a sport employing strict rules, while jiu-jitsu remains the original art of unarmed defense.

### JUST WHAT IS IT?

The principles of jiu-jitsu are simple, based on the physical laws of leverage combined with quick thinking. Its advantages as the "invisible weapon of self-defense" lie in the fact that weaker people can use its techniques effectively.

The principle and application of my method is based on two factors; one is *break the attack and counter attack*; the second is to apply either a *hold—blow—throw*—or a *kick*. This procedure I call the non-static method of self defense. In both it is of the utmost importance to understand and perfect the mechanics of the various holds and apply them with *speed*.



## WHY SELF DEFENSE?

Don't think that because you've never had to defend yourself against an attacker, you won't have to some day. Modern self defense—easy to learn—is the weapon that has enabled men and women to defend themselves against armed and vicious attacks of all kinds.

These are the methods used by police, G-men, and all special military forces. With this system, a *keen sense of awareness* is developed by constant attention to and observation of the opponent's actions. This awareness produces an alert and coordinated individual. Physically the exercise, gained in learning, keeps one fit as in the learning of no other sport.

Remember again: *success in modern self defense depends upon speed combined with quick thinking.*

Many of my techniques shown here are extremely drastic. They recognize no conventional rules. They are not intended to provide amusement; only in critical situations should they be used. Since any of the holds in this book can result in injury, extreme caution should be exercised in practice.

In conclusion, I wish to extend my appreciation to the editor, Roy Miller, and to my students and instructors, Jerry Valentine, Joseph Catalan, Lee C. Brooks, and Carl Briseno, through whose splendid cooperation this book has been made possible.

R. H. S.

March 1958

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## CHAPTER 1

# How to Practice

Modern self defense is based on the following principles:

- A. To break any attack.
- B. To counter attack.

To learn this method you need the following:

1. A friend to practice with.
2. A kimono-type jacket or old jacket strong enough to withstand hard usage.
3. A mat about two inches thick and covering a square of fifteen feet; or use any soft floor covering, a mattress, etc.
4. You must strengthen your hands by squeezing a small rubber ball for ten minutes every day, or use a pair of hand grips.
5. You must strengthen the edges of your hands (for blows) by drumming (thumbs up) on a table for ten minutes every day. Monotonous? It will pay off!
6. During each practice session do at least *ten falls* each way: forward, backward and sideways. Know how to fall!
7. Practice all holds and falls from both left and right sides.
8. For knife disarming, use a rubber knife; and for gun disarming, a toy gun.
9. Practice every movement slowly and smoothly. Pressures should be applied gradually—not jerkily! And remember: a tap on your or your friend's body should be the agreed signal to release the hold immediately. In the event of slight pain after releasing hold, shake the affected limb. The pain will disappear.
10. Do not flaunt your knowledge, or practice with a partner who wants to demonstrate his strength. You're out to learn.
11. Keep in mind that most of these holds can be applied by both men and women.
12. Do not consider yourself an expert until you know the mechanics of the holds and can carry out every movement instinctively and with lightning speed. Your success depends upon these factors.





## CHAPTER 2

# Keys to Blows, Bars and Blocks

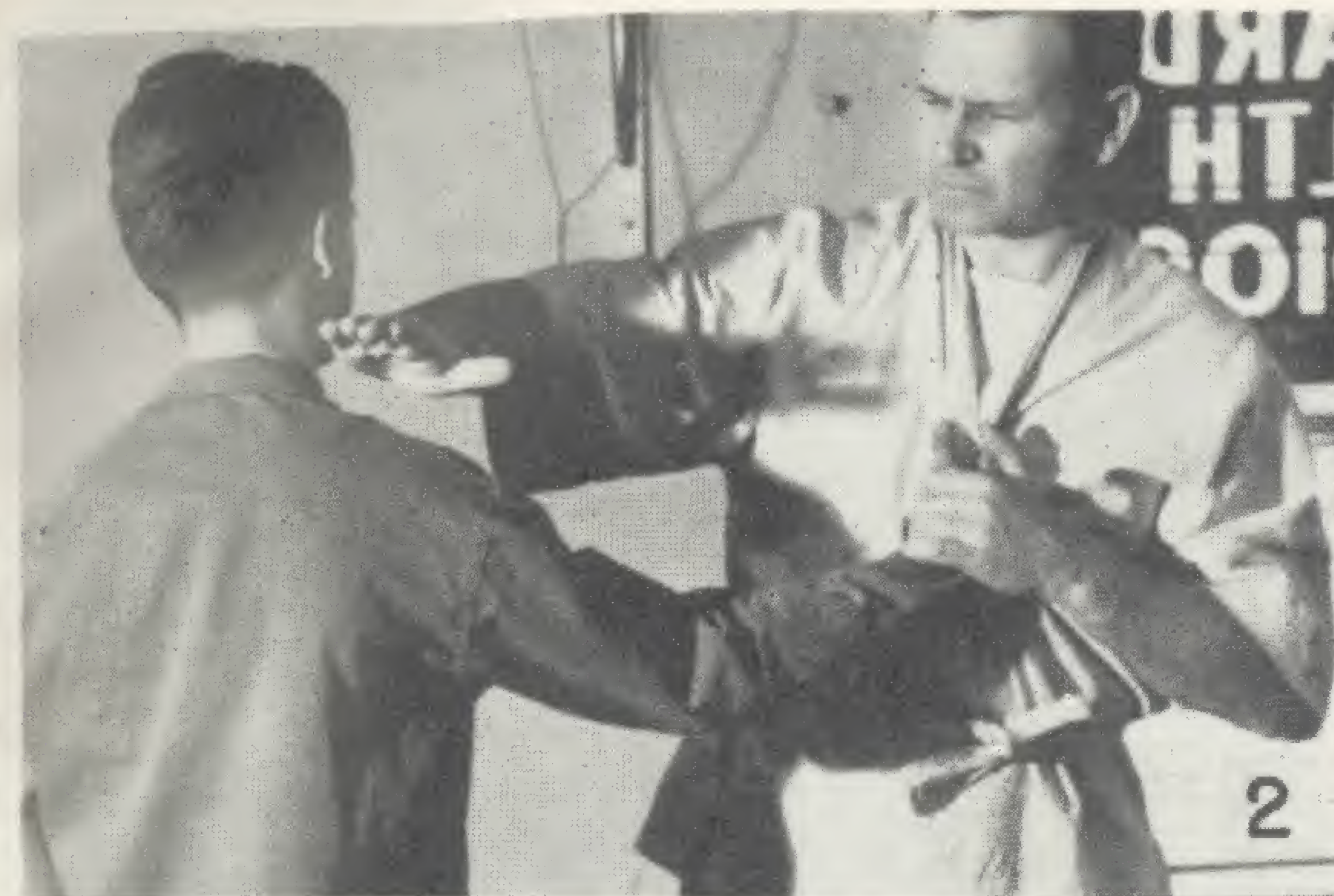
INTRODUCTORY KEY ATTACKS AND DEFENSES  
BASIC TO MODERN SELF DEFENSE



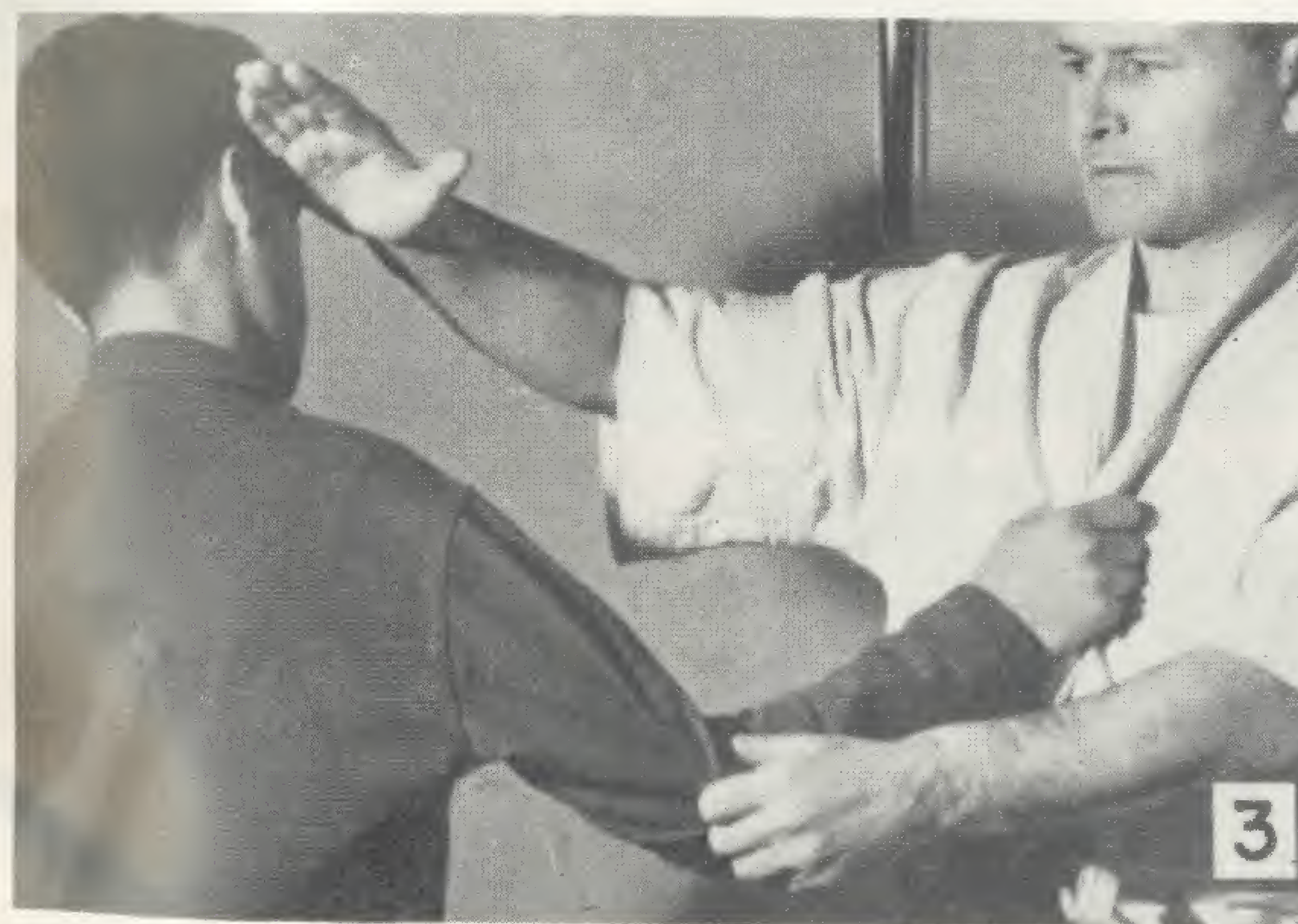
1. Front jacket attack.

## KEYS TO BLOWS, BARS AND BLOCKS

3



2. Side-of-neck blow.



3. Temple blow.





4. Under-nose blow.



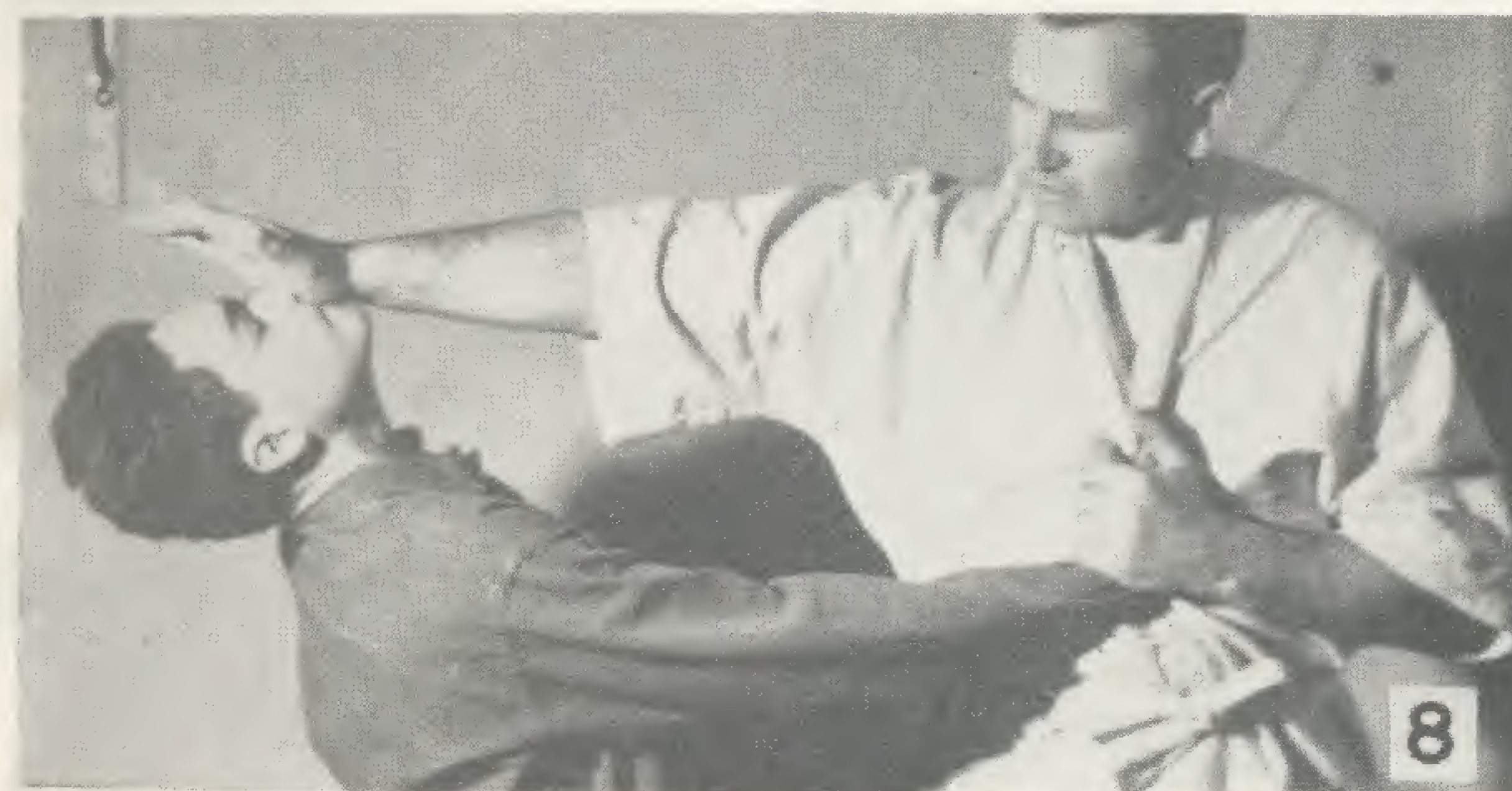
5. Solar plexus (stomach) blow.



6. Edge-of-hand blow to back of neck.



7. Kidney blow.



8. Nose jab with heel of hand.



9. Knuckle blow to temple.





10. Chin jab.



11. Eye poke.



12. Chin jab throw.

13. Thumb release and kick to groin.



Pictures 14 through 29  
show the "Keys to Arm  
Locks."

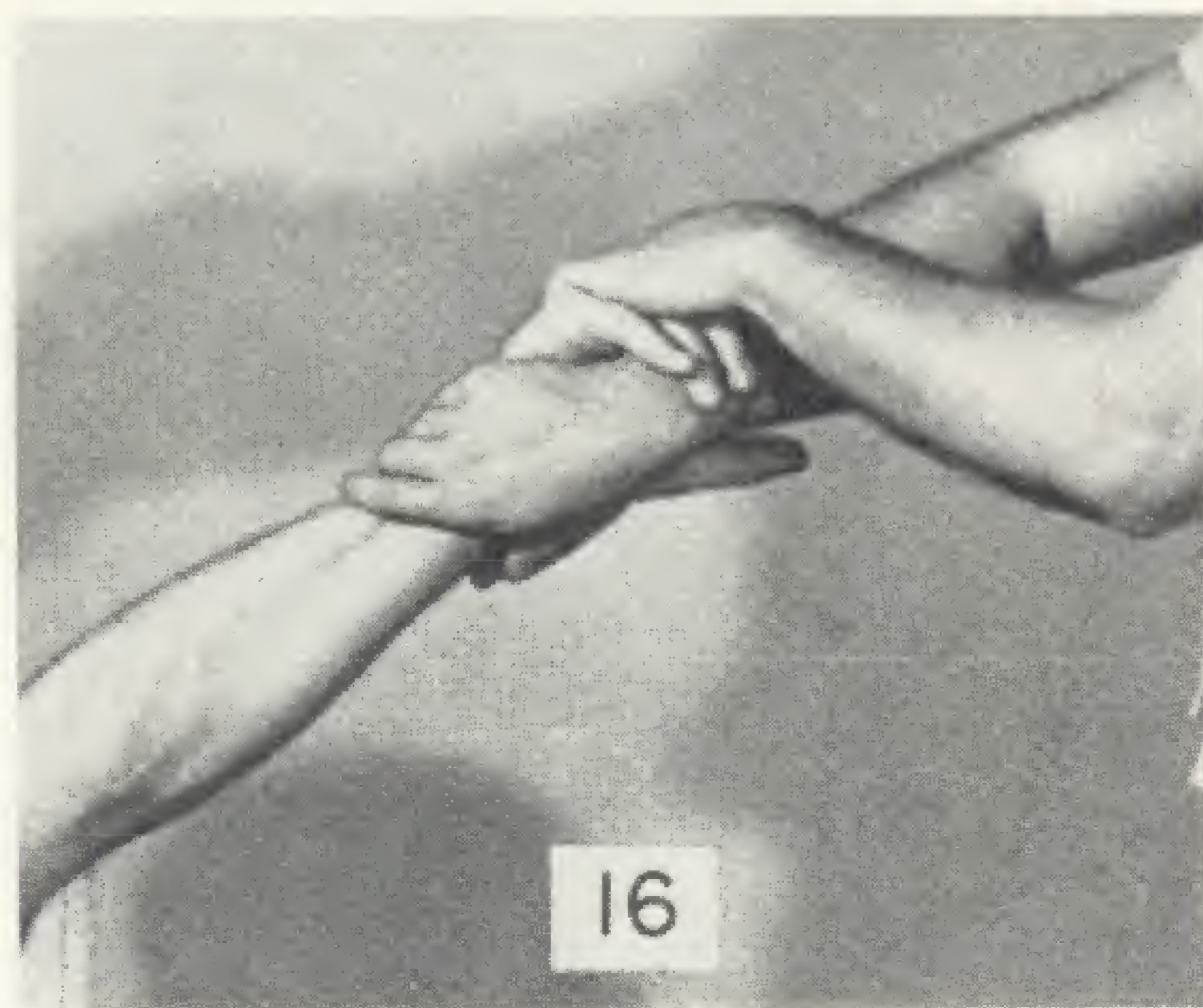
14. Shoulder lock, front view.



15. Shoulder lock, rear view.







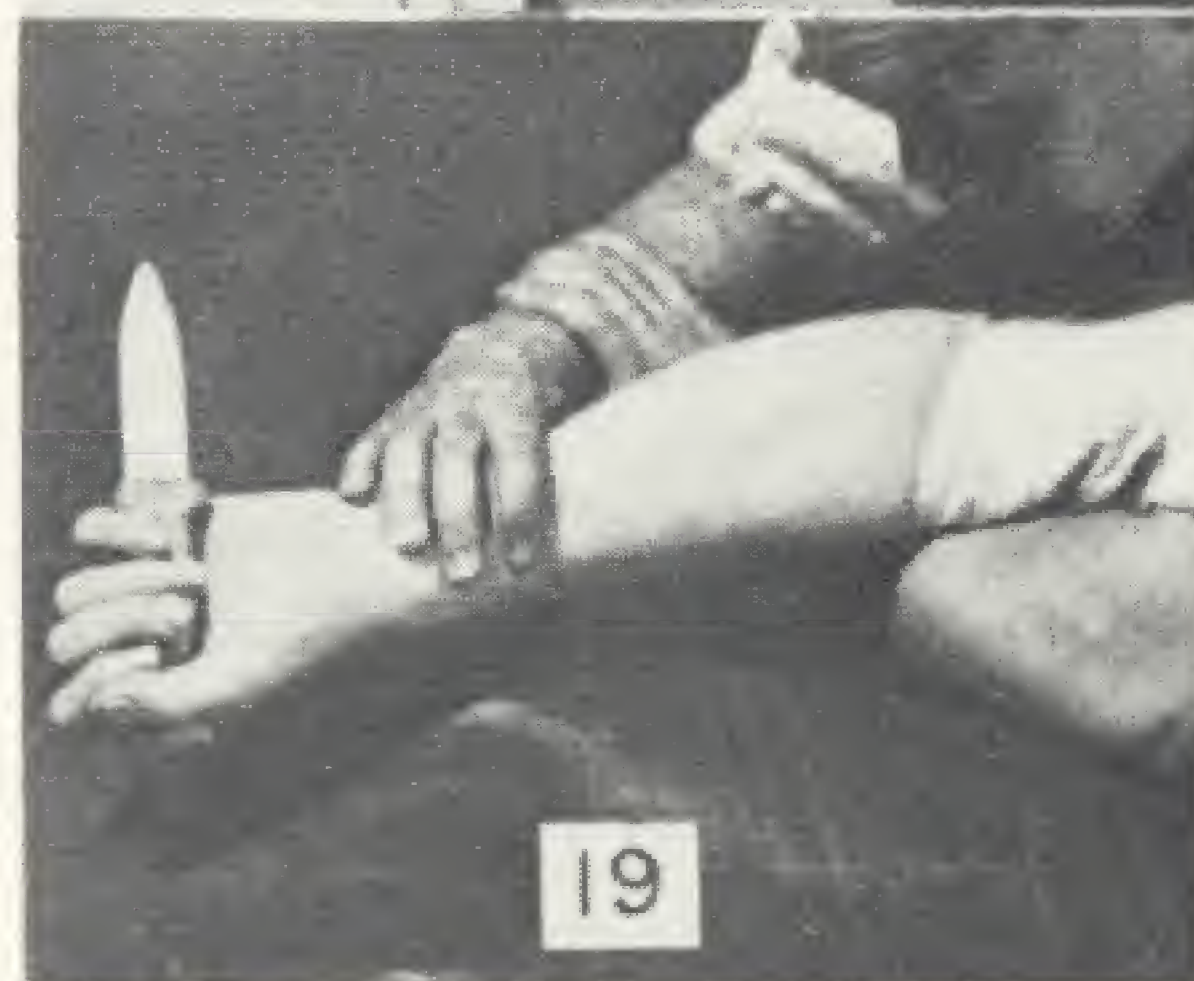
16. Wrist lock.



17. Wrist-elbow lock.



18. Front arm bar.



19. Front arm bar, from knife attack.

20a. Front arm come-along, side view.



20b. Front arm come-along.



21. Arm breaker, from knife attack.

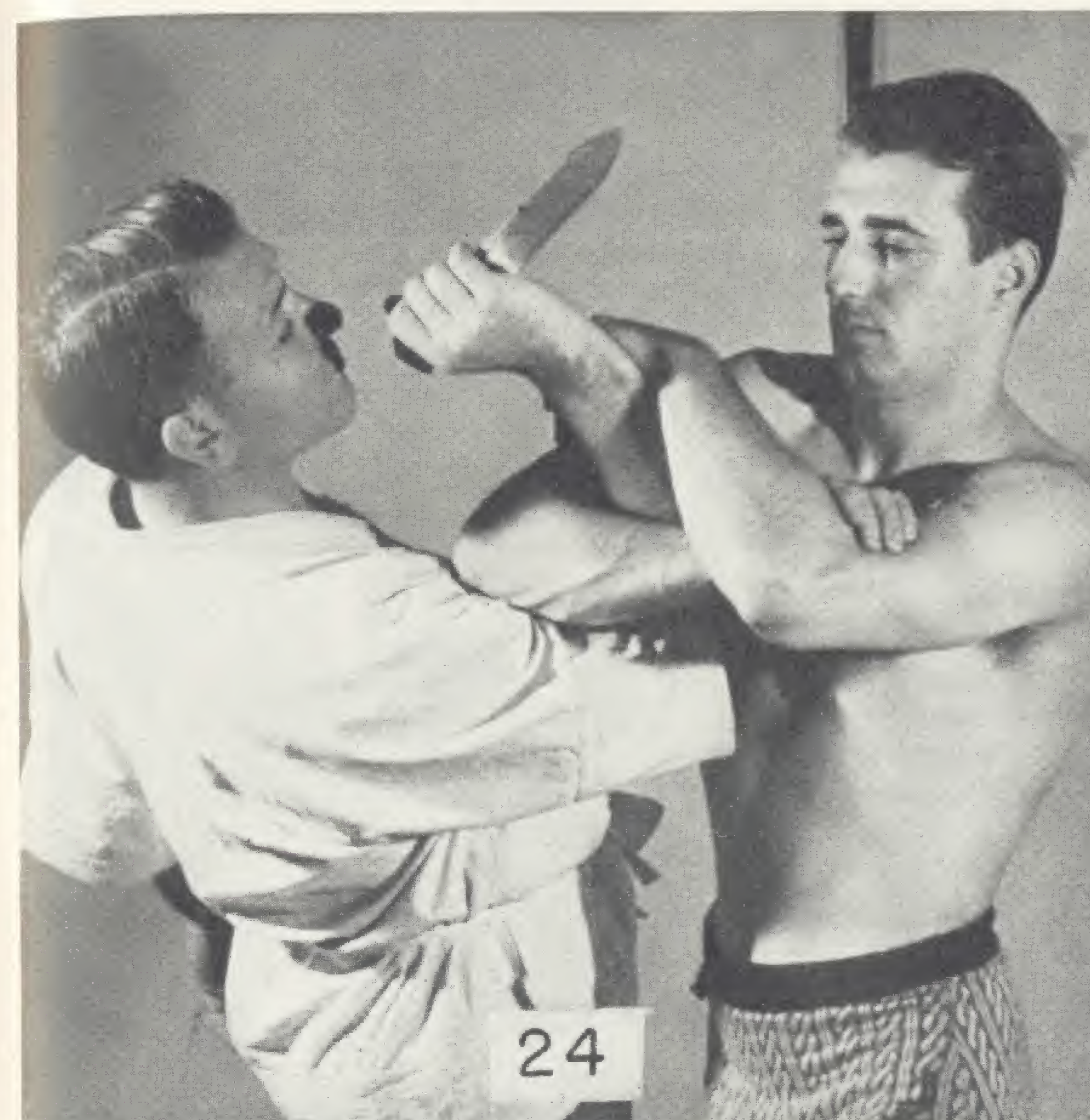






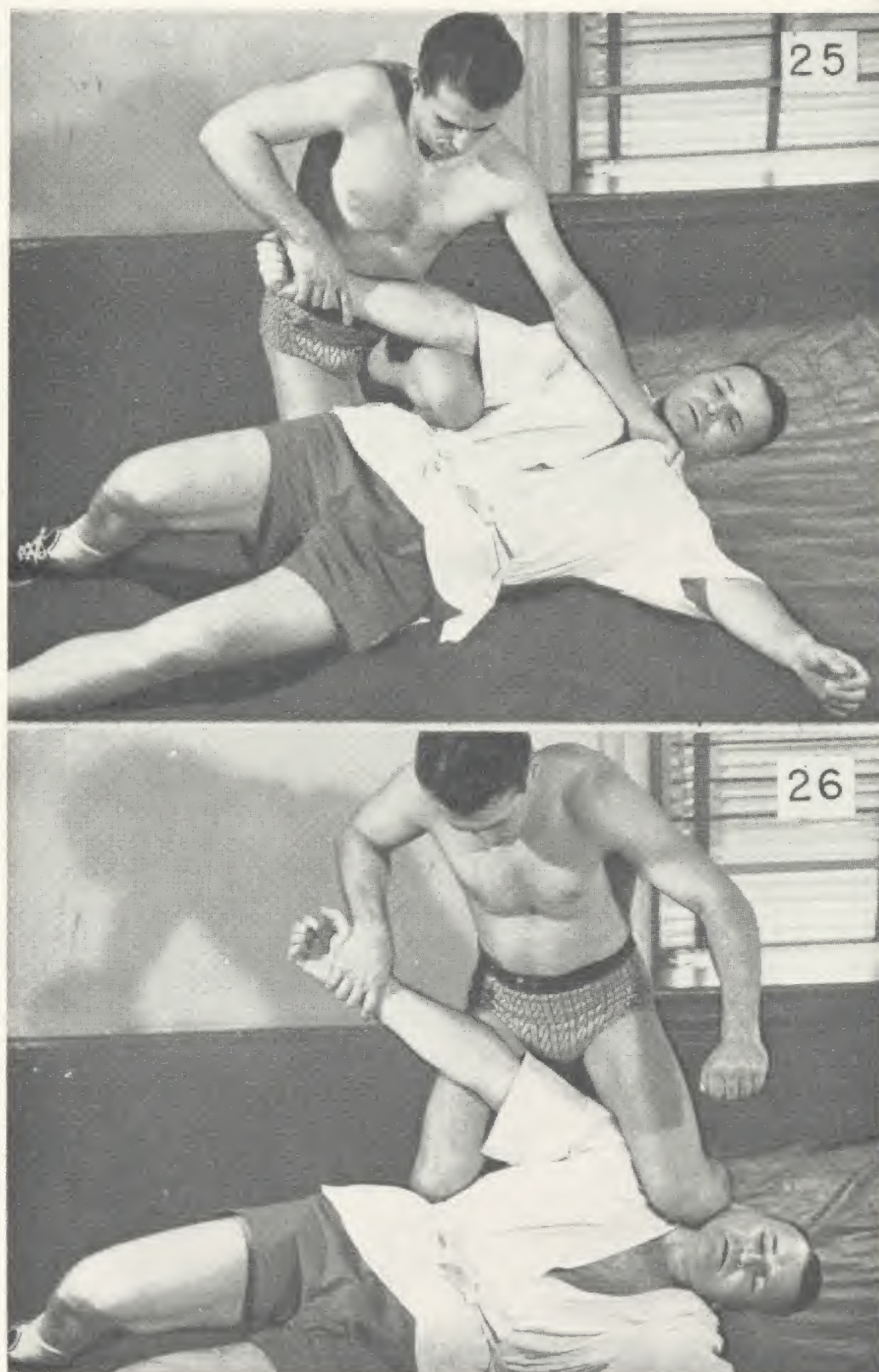
22. Hammerlock; striking arm is blocked with left hand.

23. Striking arm is blocked with right hand.



24. Hammerlock, showing use against knife attack; striking arm is blocked with left hand.



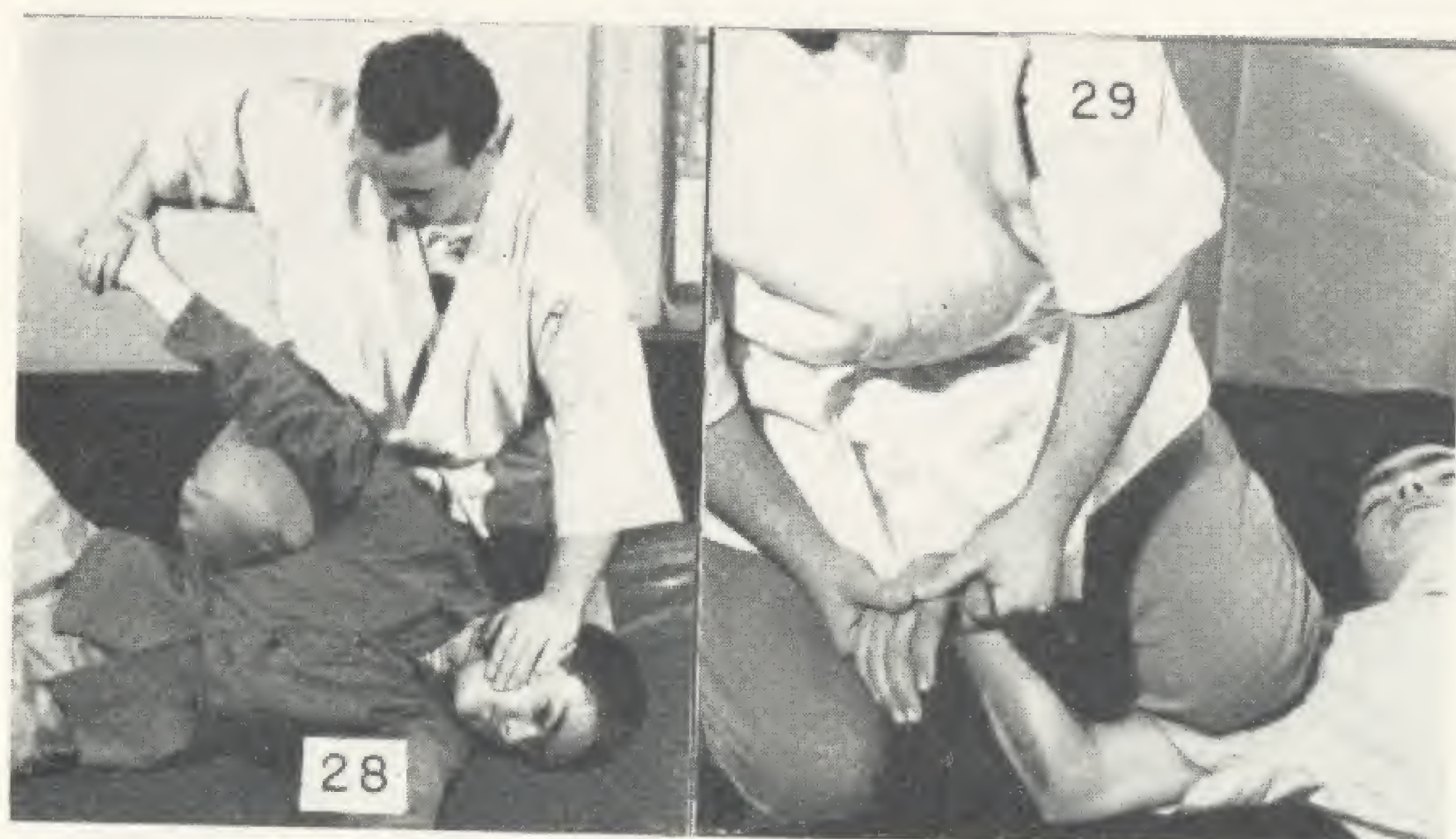


25. Arm bar on floor; knee under elbow, left hand grabs jacket, knuckles of left hand press against neck.
26. Arm bar on floor; right thigh under elbow, right knee pressing lower ribs, left knee on neck.



- 27a and b. Arm bar on floor; right knee under elbow, left knee on lower ribs; apply edge of hand to side of neck.





28. Arm bar on floor; right knee under elbow, at same time push opponent's face to floor.

29. Wrist bar on floor; knee on biceps.

We now come to the study of the third series of attacks, or defenses, depending upon how one looks at it. Five wrist bars are illustrated in pictures 30 through 35. Long text is of little use in teaching these holds. By study of the pictures, and practice as outlined in Chapter 1, you can master them.

30. Wrist bar, as applied for wrist throw.



31. Wrist bar, as applied for hand carry.



32. Wrist bar, as applied for front leg-throw.







33. Wrist bar, as applied for reverse wrist throw.



34. Wrist bar, shows continuation of twist from picture 33.



35. Wrist bar, as applied in wrist carry.

In the chapters that follow, practical applications of these "key" blows, locks and bars are given for various applications for self defense.

## CHAPTER 3

# The Falling Technique

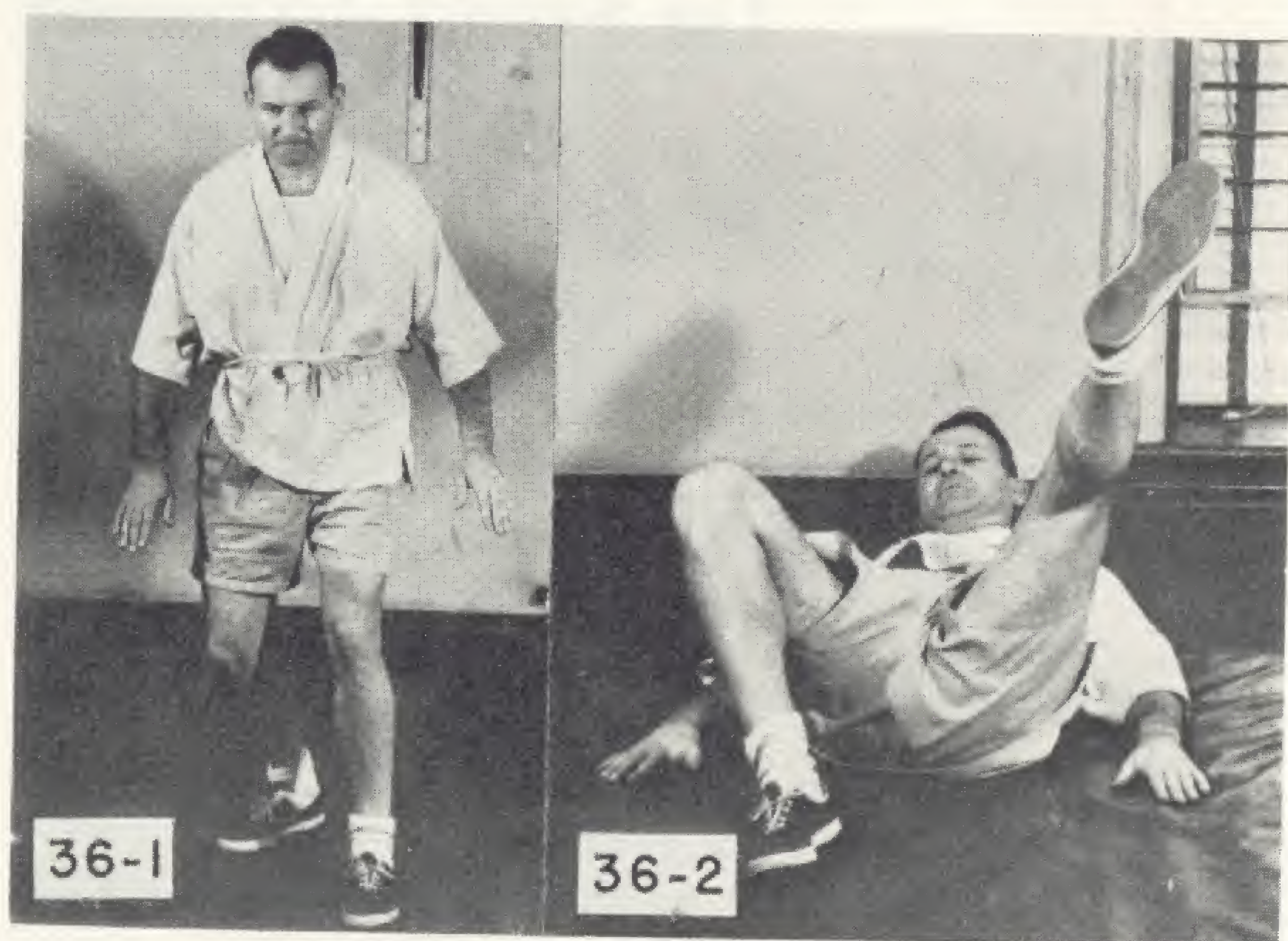
In our first two chapters we studied by picture three types of defense, namely: disabling blows, arm locks, and wrist bars. The thirty-five pictures which give these defenses should be studied over and over again, and practiced until mastered.

Another vitally important form of defense is the falling technique. We must assume the possibility of the surprise attack, and the fact that you can be caught off guard and shouldered, thrown or knocked off your feet. This chapter shows you how to convert this disadvantage into a recovery. There are two purposes in mind for the victim of a fall. The first is to break the fall and not get hurt. The second is to convert as much of the motion or momentum of the fall into a recoil to bring you back into a standing position; or if the situation calls for it, continue your counter attack from a lying down position, such as in pictures 58, 60, and 61.

Three types of falls are discussed: backward, sideward and forward. Each of these directions is divided into a straight fall and a roll. Note the methods for breaking the fall so that your body is not hurt in falling flat and how, either by a roll technique or by the position of arms and legs at the end of the fall, you are ready to snap back onto your feet.

*Important:* To protect yourself against injury in case you should be thrown or pushed to the ground, it is vital that you *learn how to fall* and how to *get up from the ground*. Don't stay down to "take a count" or feel sorry for yourself. Before you start practicing holds or grips, begin your lesson with ten or more practice falls. Try them from both left and right positions. The body should not be tense, but completely relaxed.



**BACK FALL**

Note the starting position. Do not, in practicing, *throw* yourself to the ground. Do it cautiously. Your butt and your back will appreciate it.

36-1. Bend your right knee while moving the left foot forward, so that the fall is gradual. Forearms and fingers are stiff. Ride over your right heel. Hands are cupped. This position will break the force of the fall.

36-2. With cupped hands close to your body, hit the mat. Note position of the head: *off the floor, chin on chest*. As you fall, your right knee is bent, left leg stretched out and off the ground.

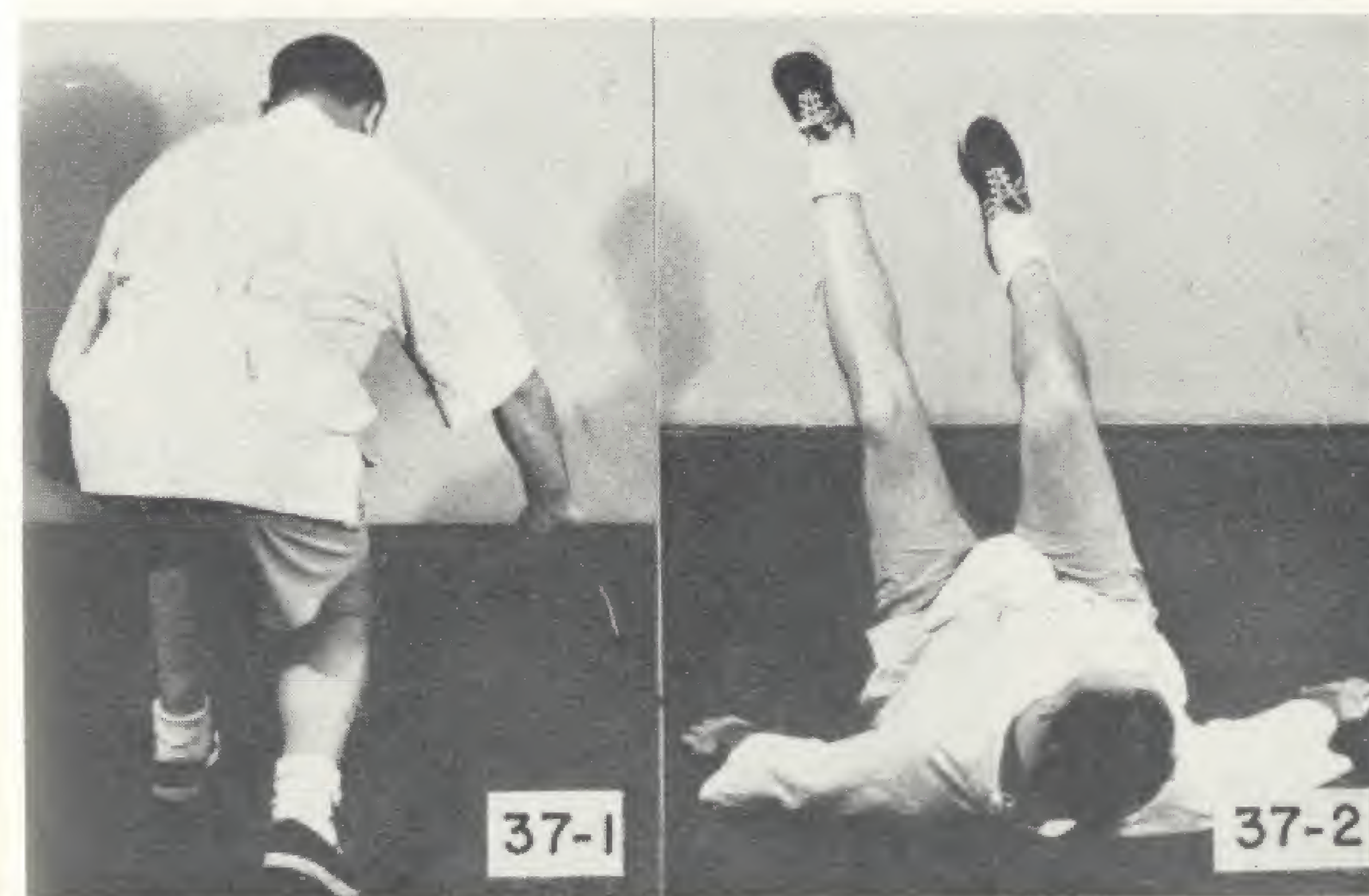
36-3. Turn body to the right, scissor legs in bending right leg under left. At same instant swing left leg and body forward.

36-4. Push yourself off the ground with palms of hands and forward motion of body. This concerted action will bring you to standing position.

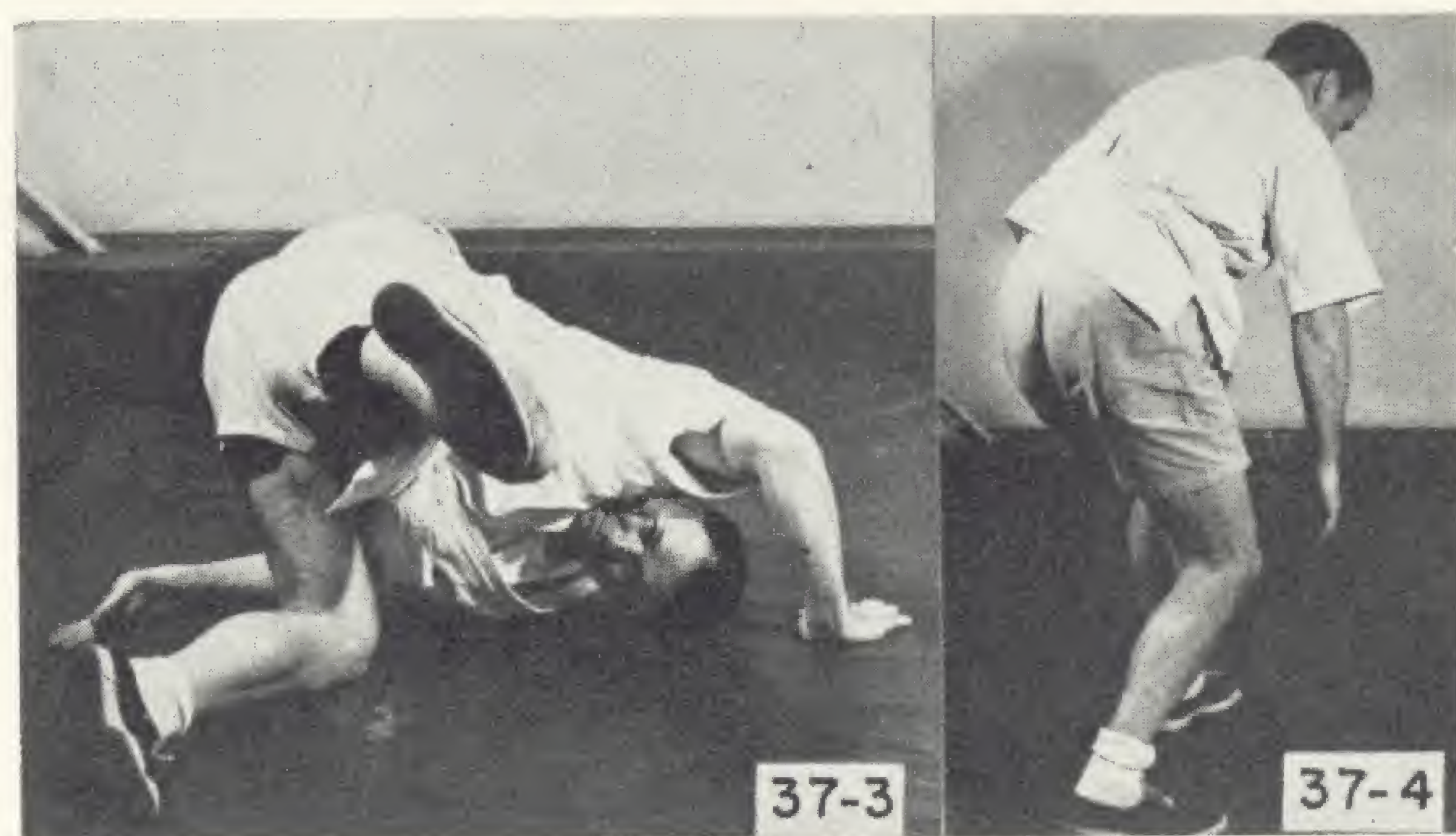
**BACKWARD FALL WITH SOMERSAULT**

37-1. Shows rear view of backward fall. This is the same position of which you see the front view in 36-1.

37-2. Keep arms close to body. Your forearms and cupped hands hit floor first before your back touches floor. Head is turned to right—*off the floor!* Swing both legs up.



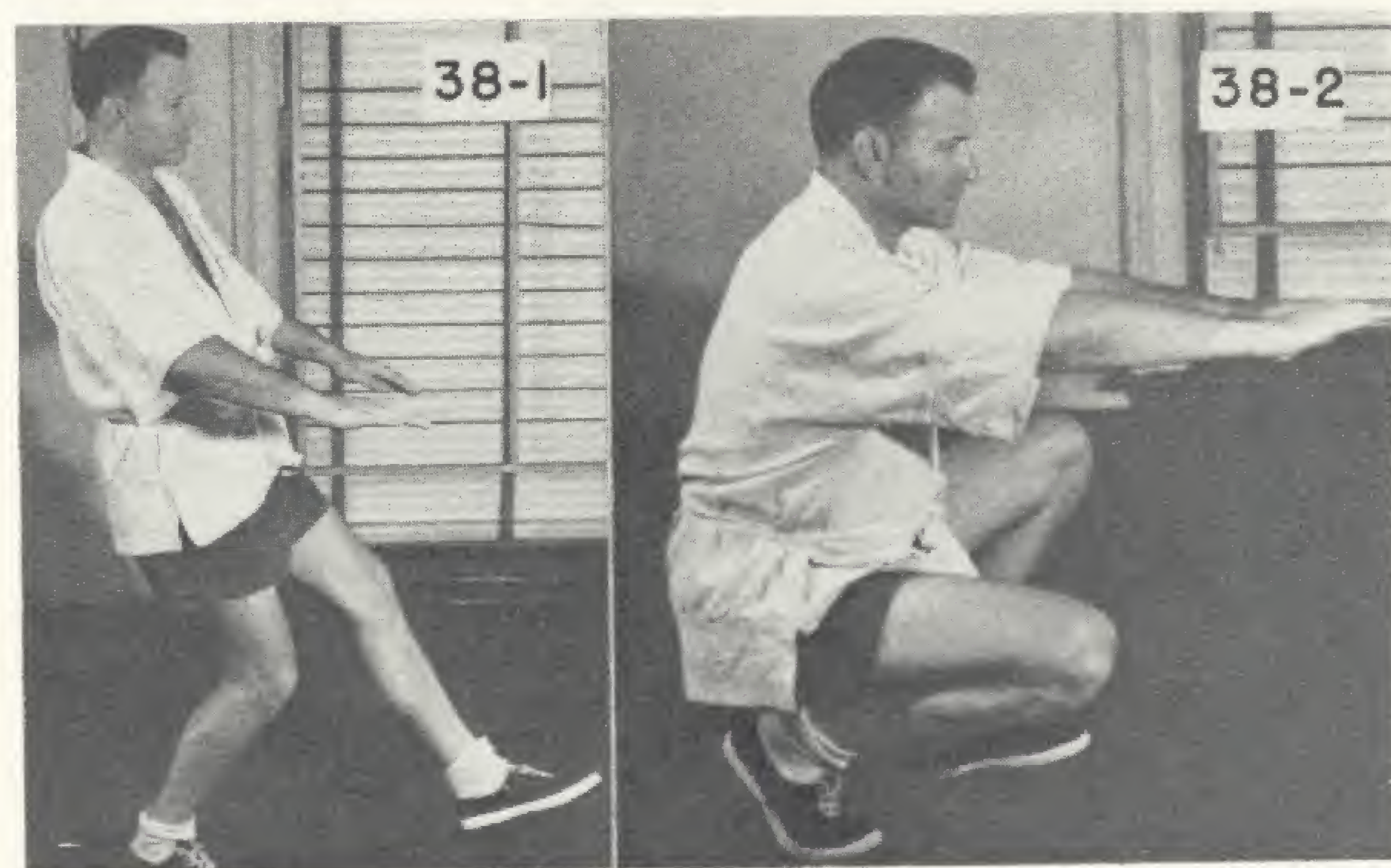




37-3. And roll over your left shoulder. Easy?

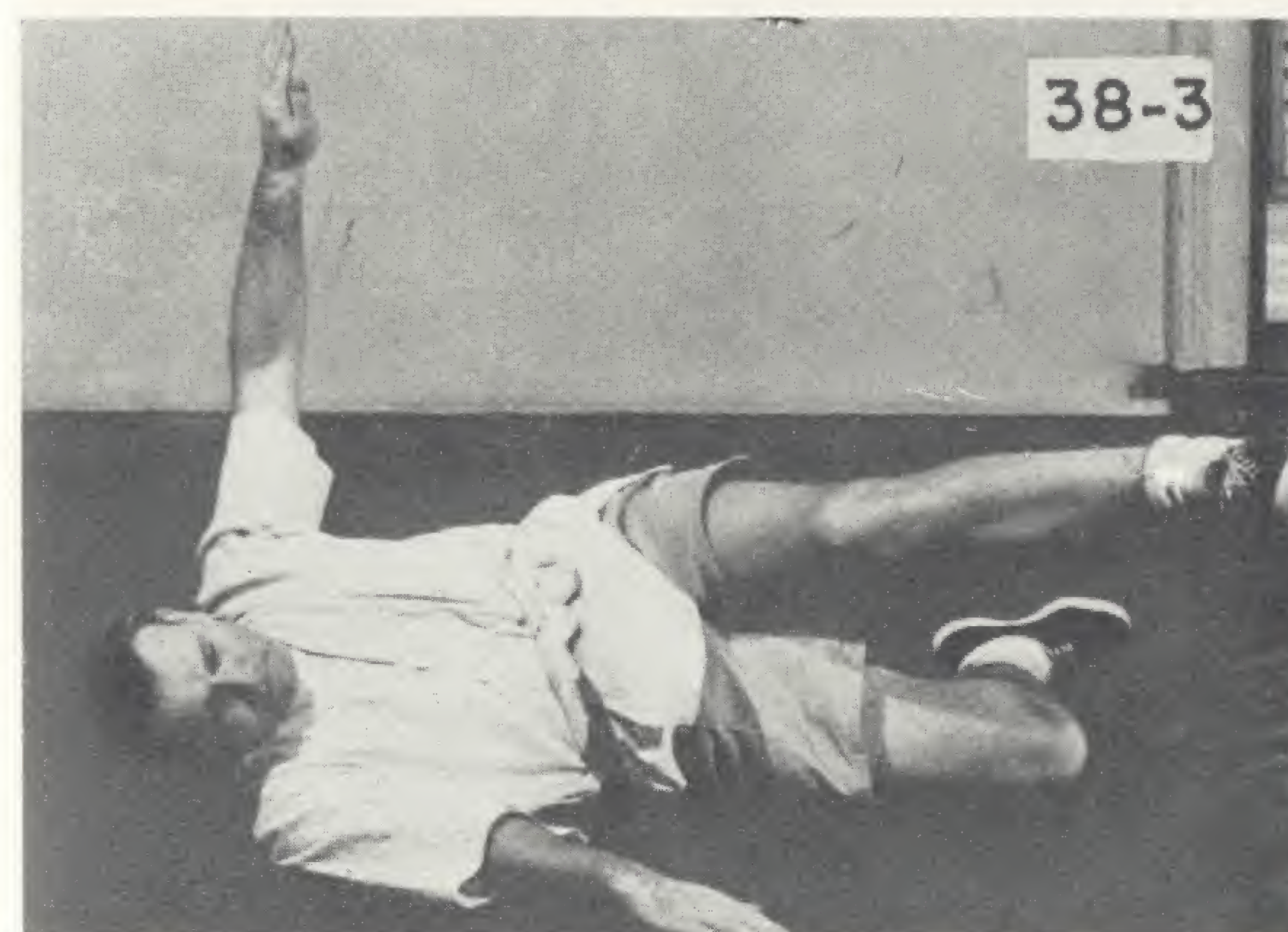
37-4. Momentum of the fall will bring you back to forward standing position. Practice falls over left and right shoulders and eventually you'll be falling like a ballet dancer.

### SIDE ROLL FALL



38-1. Shows standing-up position for a side roll fall. This is the same starting position used in a backward fall (see picture 36-1).

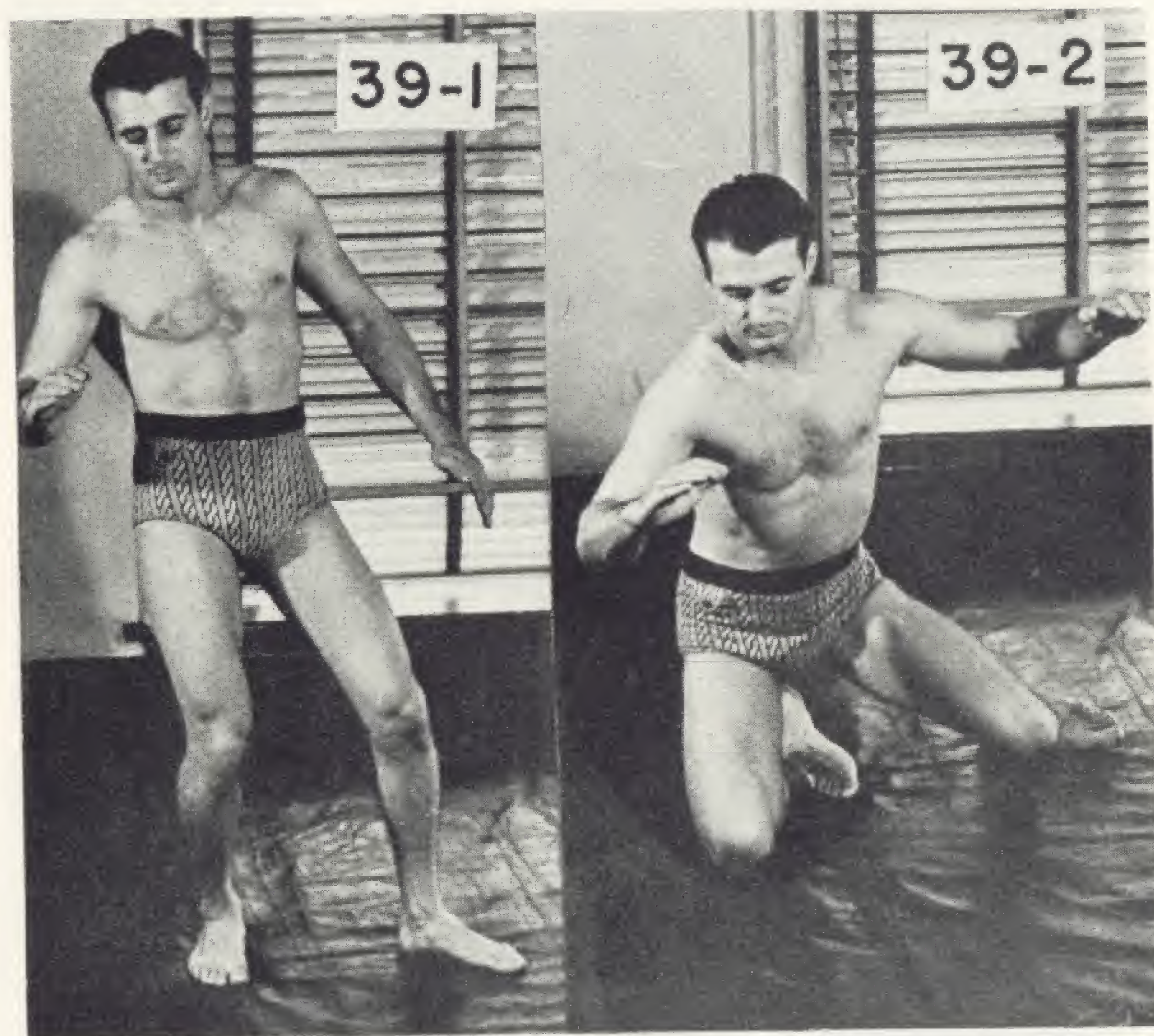
38-2. Squatting position for a side roll. Arms are extended, palms down. Practice both ways: first from crouching, then from standing position.



38-3. From crouching position roll from side to side with extended forearms hitting the mat. When rolling over on right side, for instance, left leg swings over and hits floor flat footed.

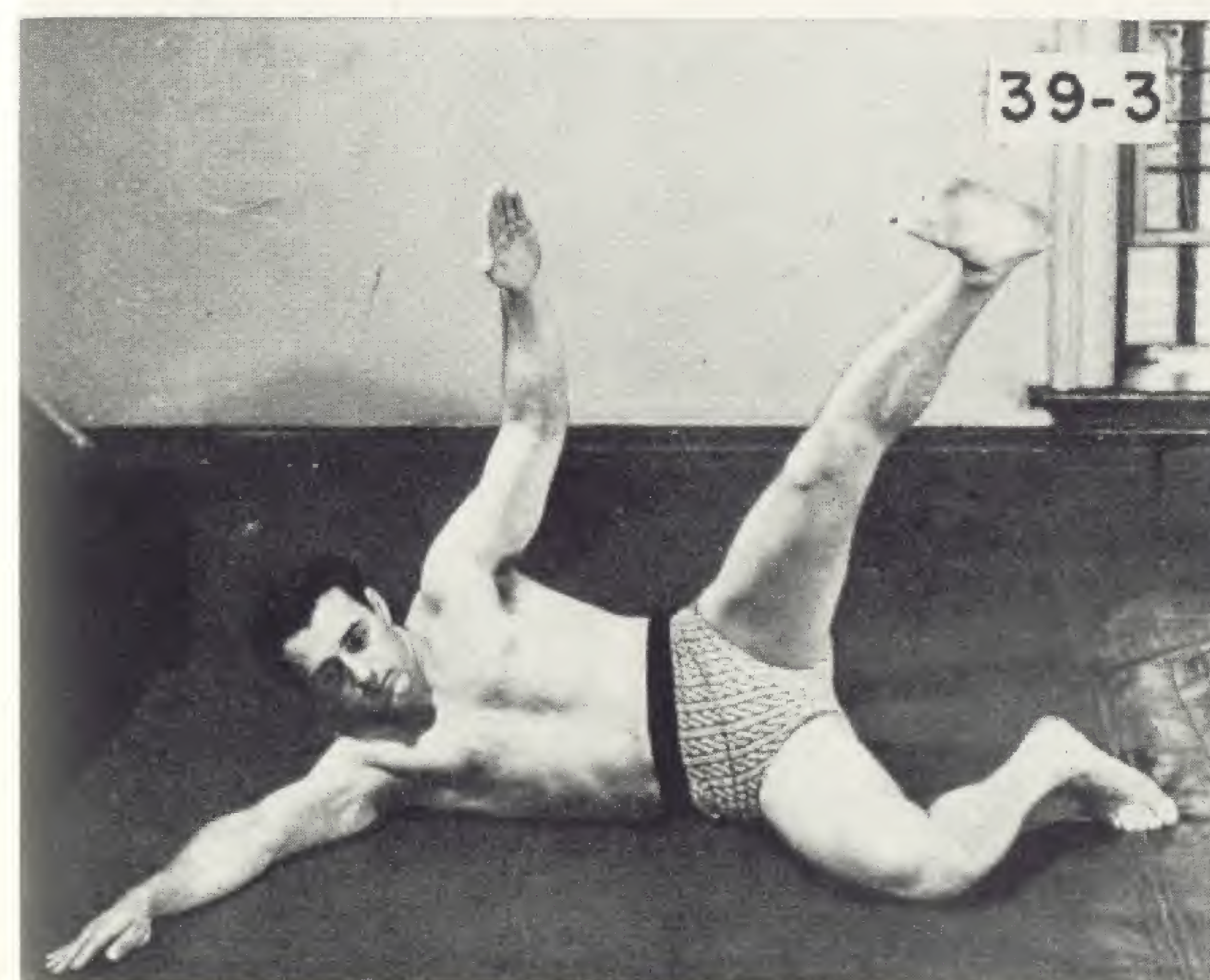


## STRAIGHT SIDEWAYS FALL



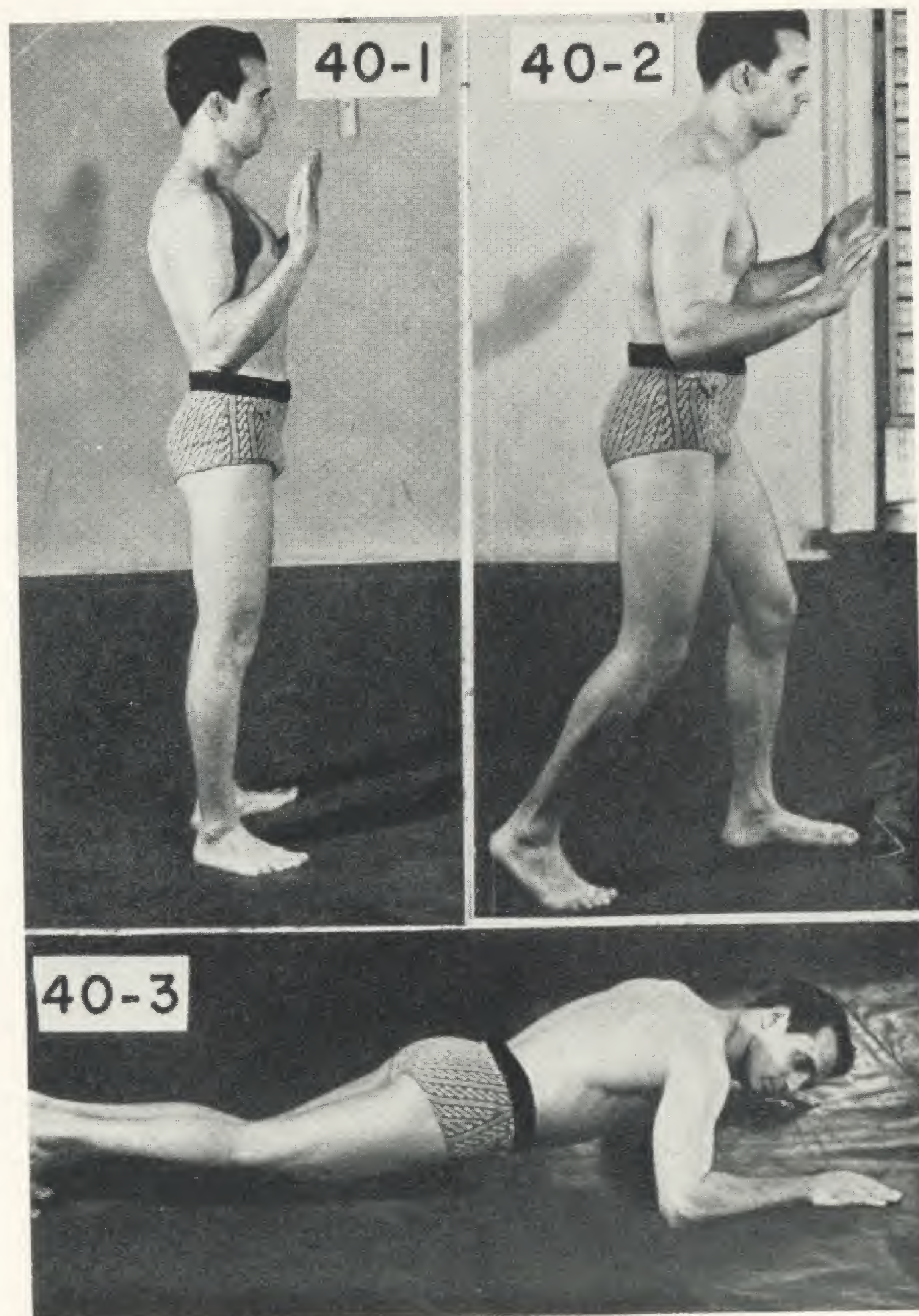
39-1. In falling straight sideways, fingers are together, forearm is stiff, knees are bent.

39-2. The outer side of the calf muscle and side of knee break the fall first, before the forearm hits the ground.



39-3. Shows completion of fall. Note weight of body distributed sideways in a straight line. Arm is stiff, hand is cupped.



**STRAIGHT FORWARD FALL**

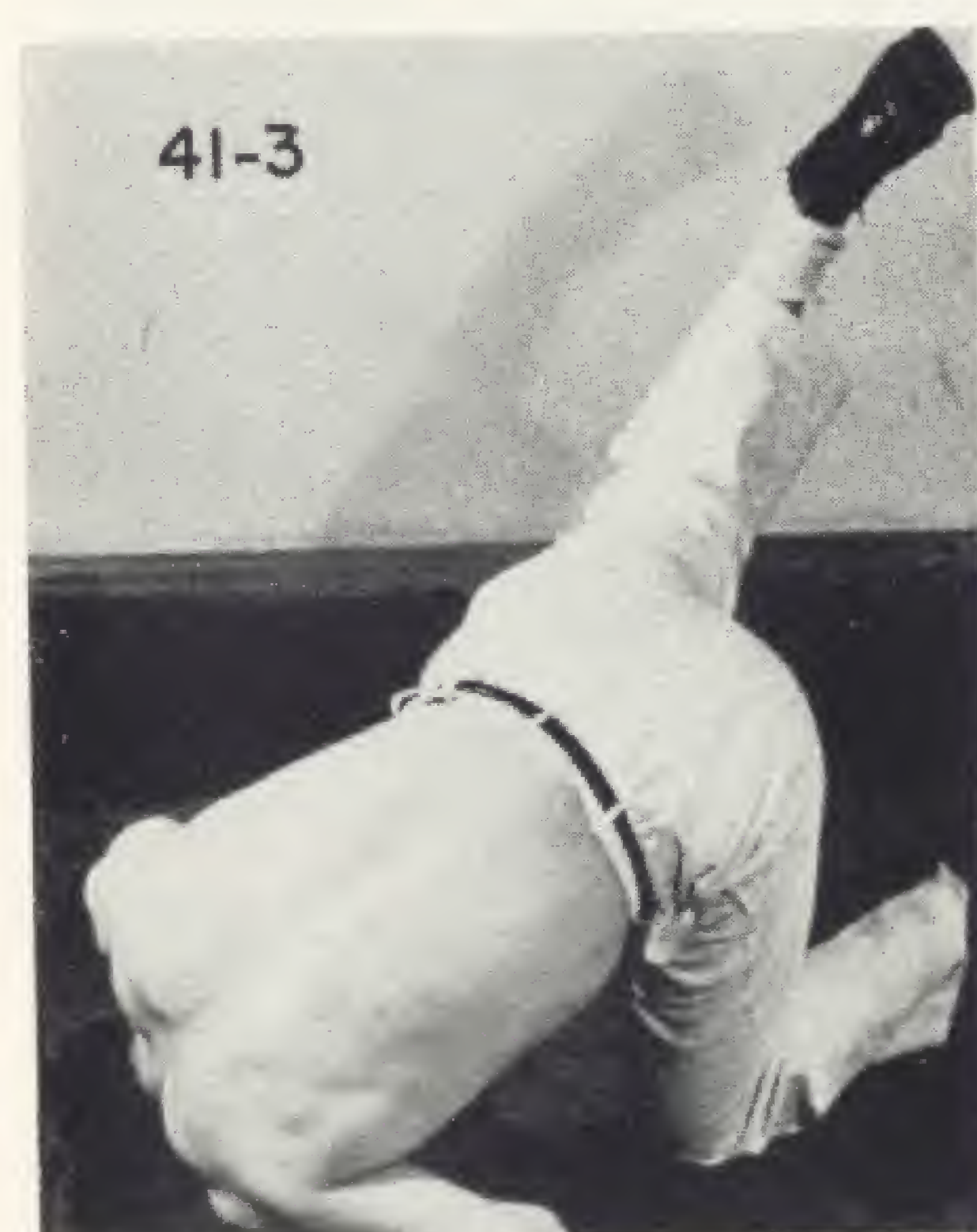
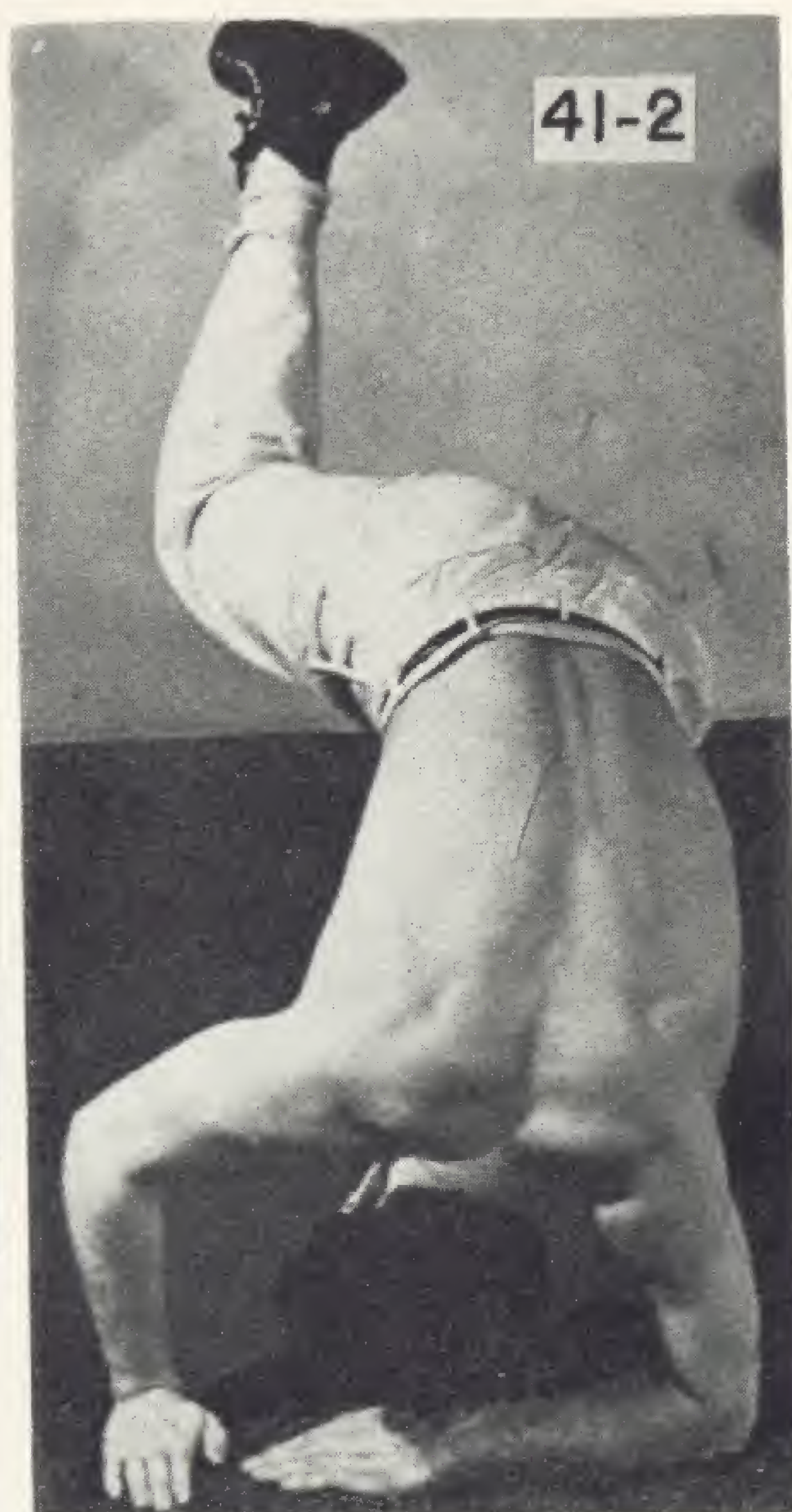
40-1. You did this stunt as a kid. Or maybe you thought it a good antidote for old age. But look: stand erect with arms up and hands in front of chest, palms of hands facing front.

40-2, 3. Fall completed with palms and forearms; head turned to right.

**FORWARD FALL—SHOULDER ROLL**

Notice in this fall that subject does not roll directly over his head. The tendency is to maintain body weight on left side and to use left forearm as support. (Next page.)





41-1. Start roll with left leg forward, body bent from waist, arms bent, palms down, hands cupped.

41-2. Throw body onto left forearm and onto right hand by pushing with left leg; head down.

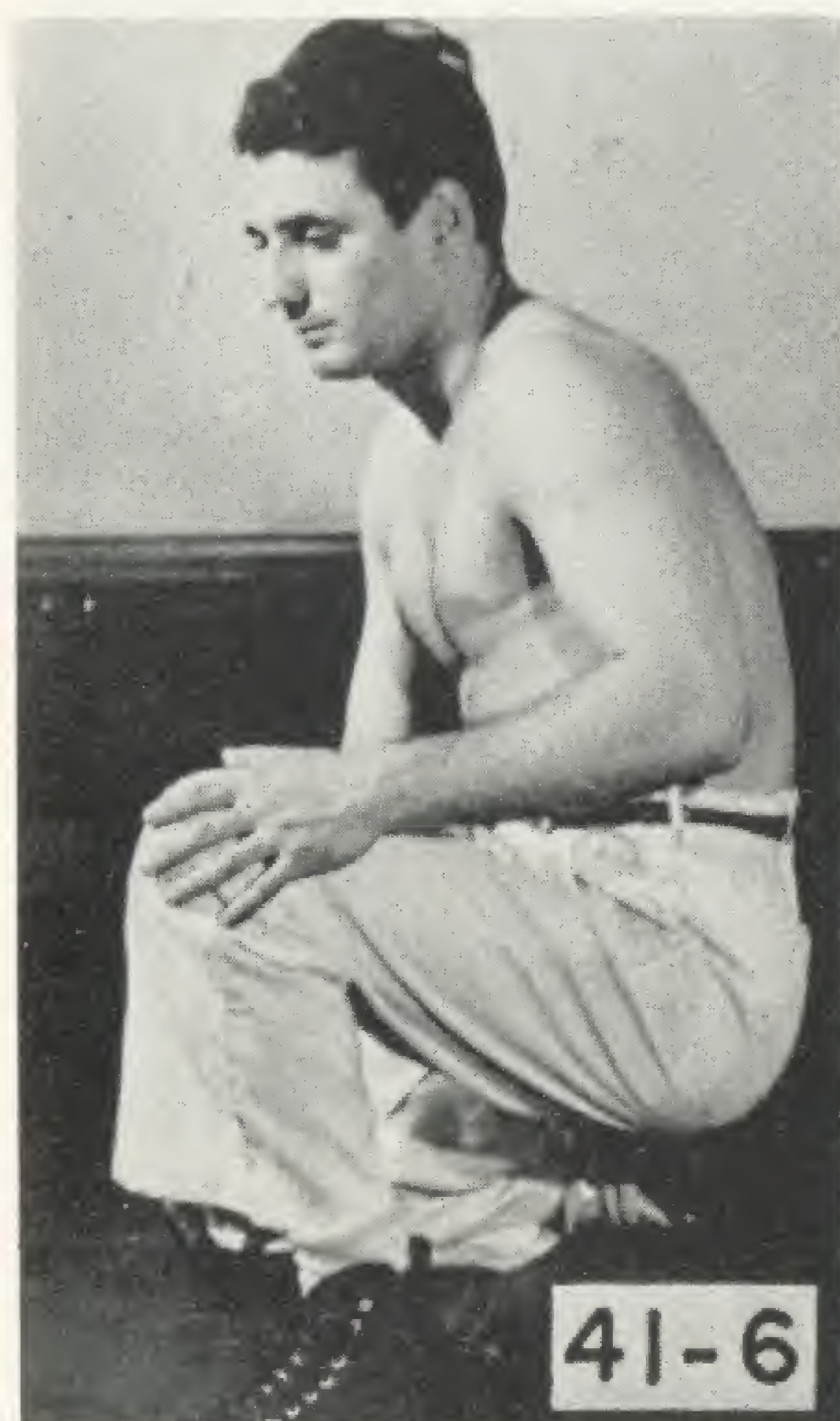
41-3. Left leg bent and down, weight resting on left forearm. Head is tucked in well under right arm. Roll over left shoulder.



41-4, 5. Roll completed. Scissor with legs, push with palms into standing position. (Same position and procedure as in pictures 36-3, 4.)







41-6. End of shoulder roll. You are now up on one knee, ready!

The six pictures are shown illustrating the Forward Fall—Shoulder Roll because of the importance of speedy recovery from an attack from the rear. To the surprise of your assailant, at the end of this action you are coming up on one knee, ready for him.



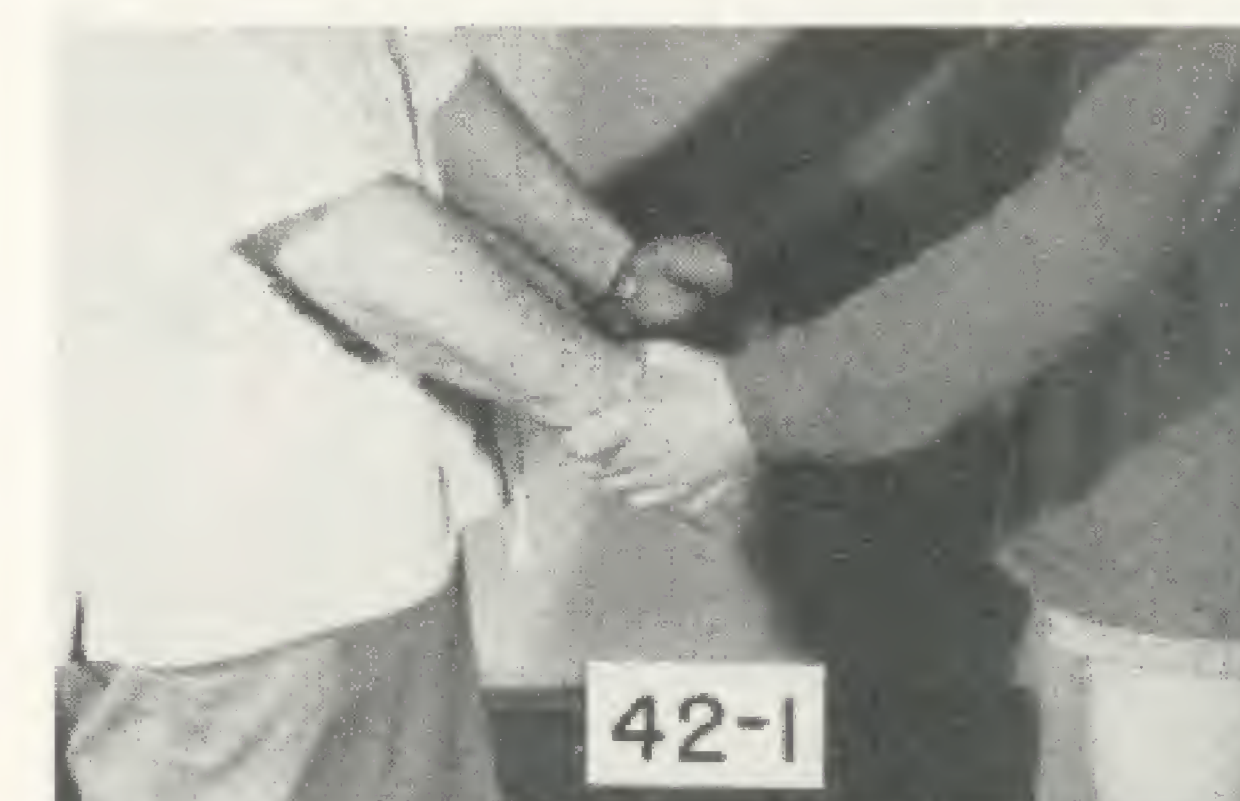
## Wrist and Arresting Holds

Breaking out of an assailant's grasp is an important part of self defense. Three methods are presented in this chapter.

### DOUBLE WRIST HOLD (A)

Pictures 1 to 5 in group 42 illustrate breaking out of a two hand grab of the outside of your wrists. The steps are:

42-1. Opponent grips both wrists, whereupon you



42-2. Swing arms out quickly and powerfully, and reversing



42-3. Swing arms quickly back, and







42-4. Working against opponent's thumbs, bring arms directly up.

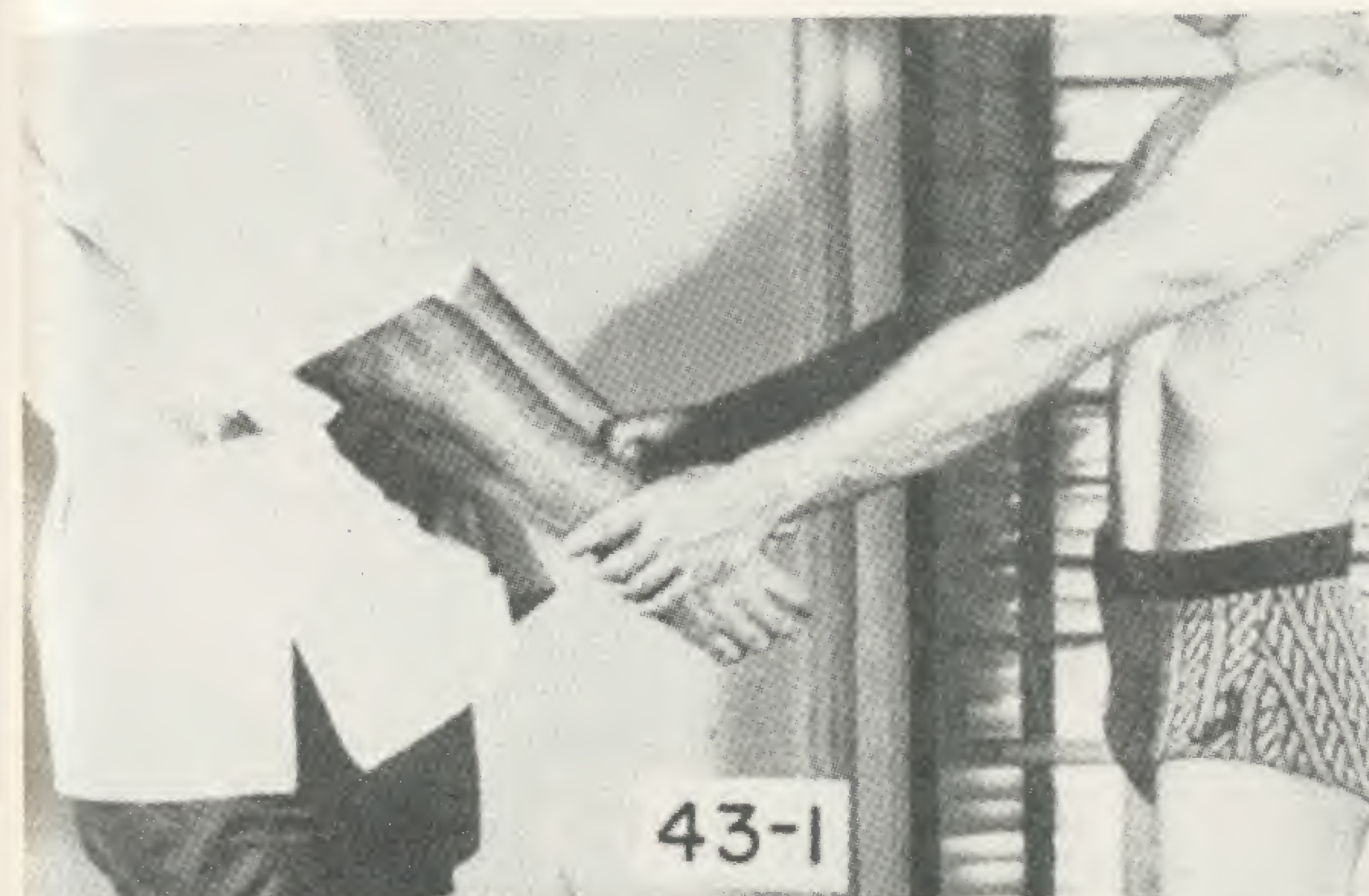
42-5. Kick in groin. (And don't be squeamish.)

*Note:* We believe that if the officer is armed, the surprise of the break will give him time to step back and draw his gun rather than kick.

### DOUBLE WRIST HOLD (B)

The "break" illustrated in pictures 43-1 to 5 convert the attack into a "come-along" thus:

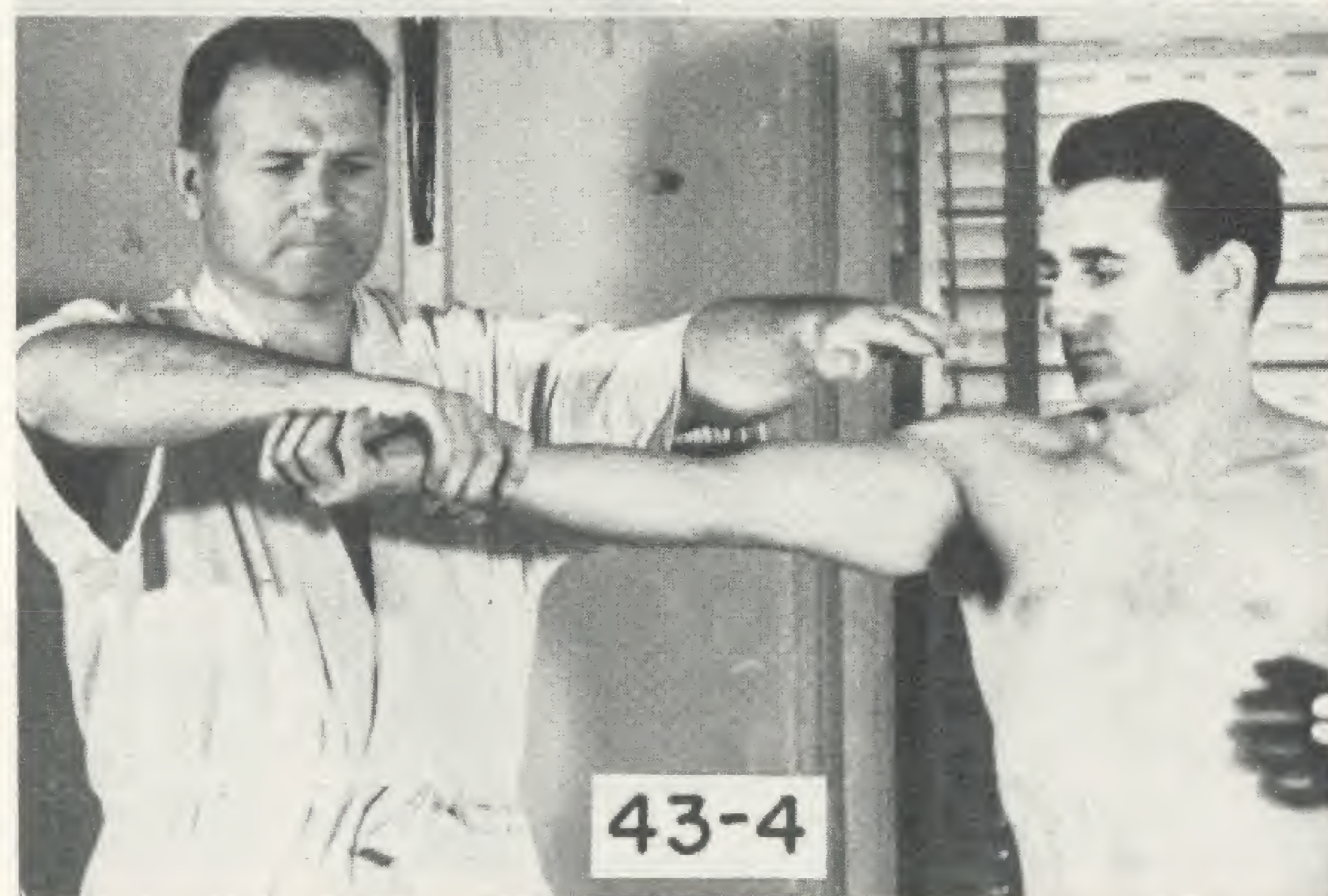
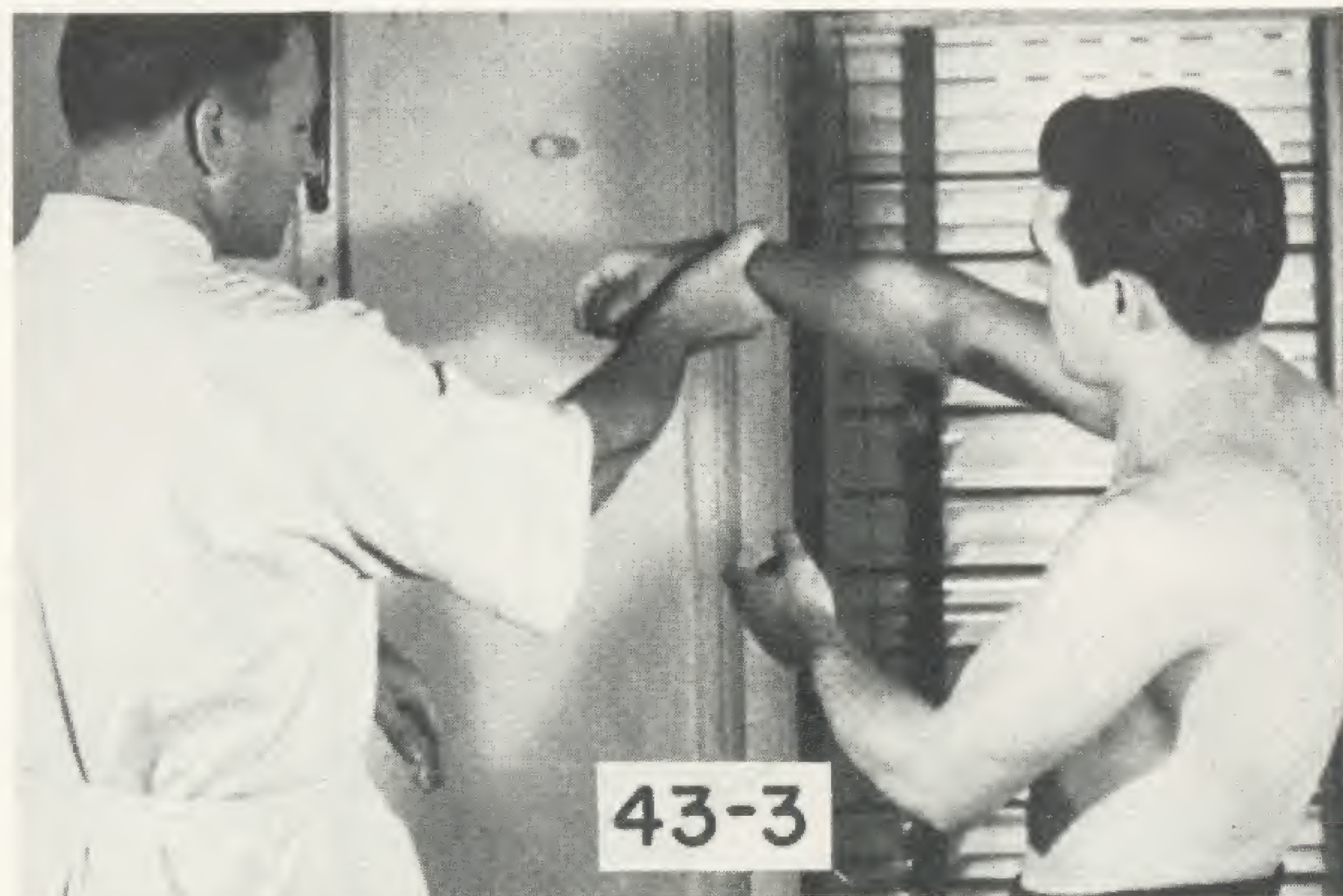
43-1. Opponent grips both wrists.



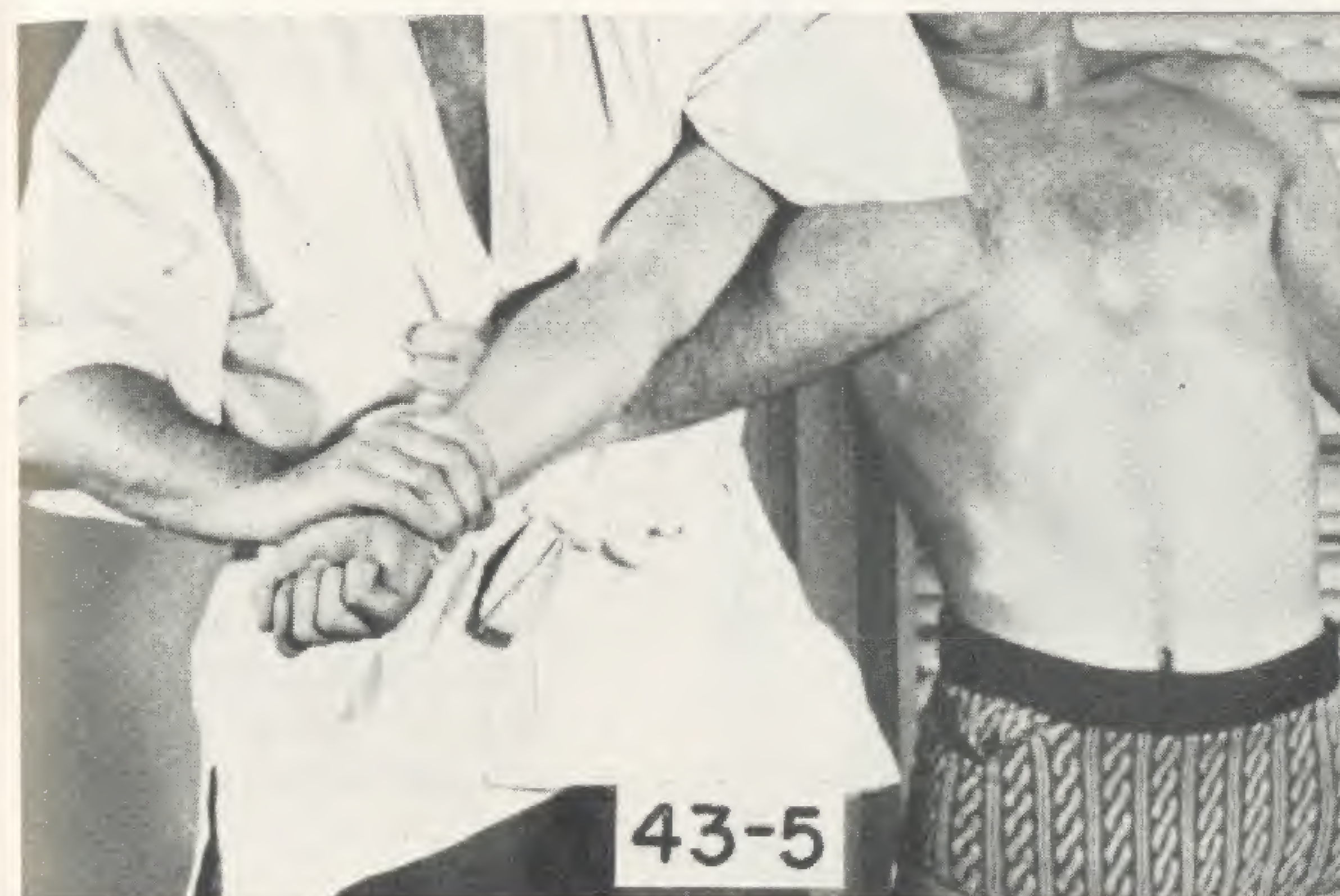
43-2. Swing arms apart, then together, striking a firm grip on your opponent's right wrist.



43-3. Swing opponent's right arm in an arc, so that his right arm forms a lever.



43-4. Pull arm towards you, pivot to your right and bring your left arm over opponent's outstretched right arm. His arm is now straight and with palm up.



43-5. Bring your left arm completely around opponent's right elbow and snugly lock your left hand against chest or on jacket. With your right hand still holding opponent's right wrist, apply pressure on forearm and twist his wrist to the left. Remember that the *pressure point* is just above elbow. This position is known as a "come-along" hold.

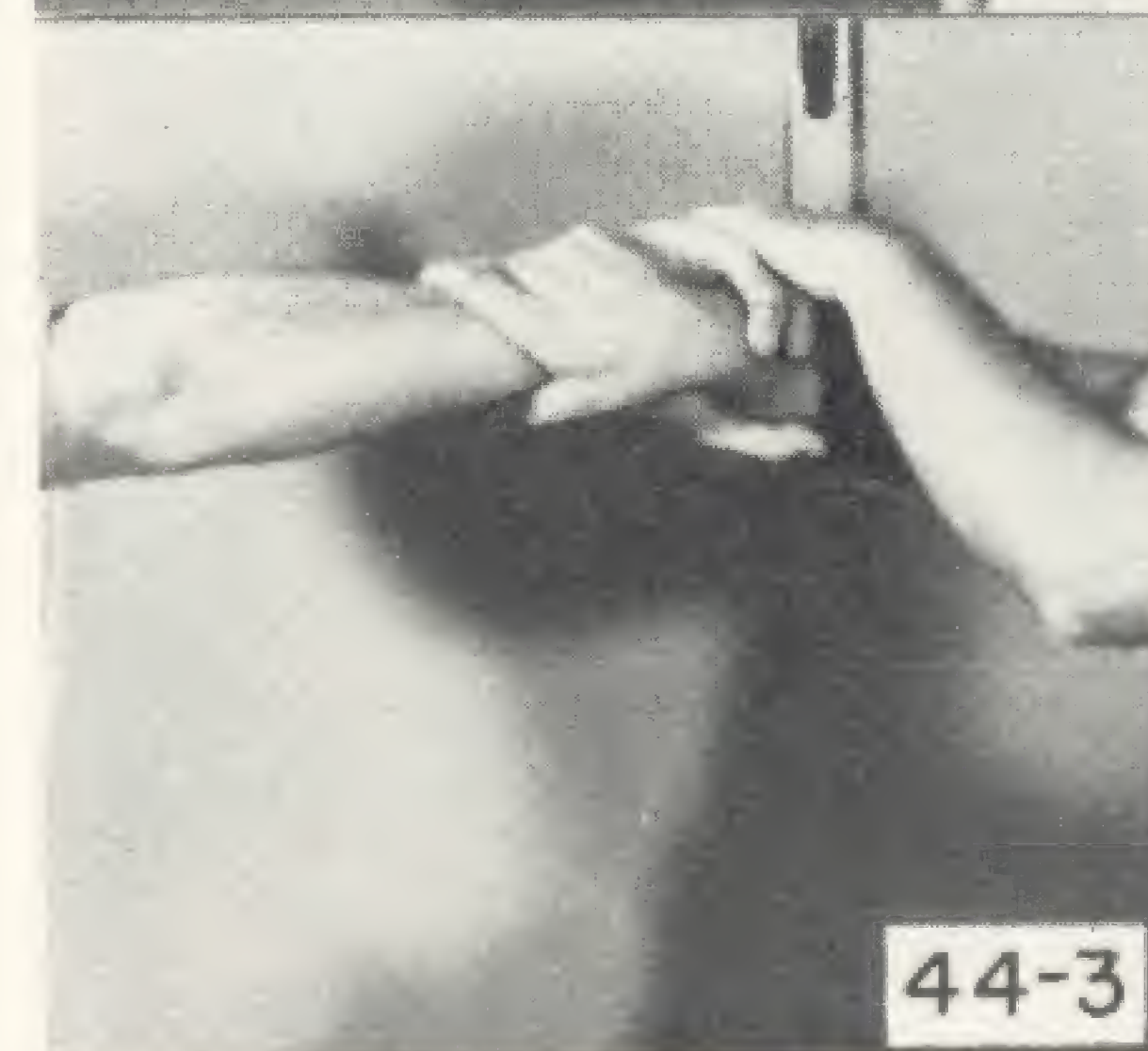


**SINGLE WRIST HOLD**

44-1. Opponent grabs your right wrist.



44-2. Bring left hand on top of his attacking hand and grip his first finger between your thumb and first finger, twisting his finger.



44-3. Wrap your right hand on top of his wrist and with it twist to the right, in this way forming a leverage on opponent's arm. Increased pressure will sprain opponent's wrist or force him to his knees. The effectiveness of this leverage increases should opponent attempt to retain his grip. In other words, he'll be sorry!



44-4. Kick with foot and pull.

**COME ALONG HOLD**

This hold has been designed for use by law enforcement officers in subduing wrong-doers or other unruly opponents, and for quieting drunks.

45-1. Grab opponent's right wrist from inside. Pull him towards you so that his arm is outstretched, palm up.







45-2. Fling your left arm over opponent's outstretched upper arm, close to shoulder as possible.

45-3. Wrap your arm snugly around opponent's arm at the elbow and lock elbow by grabbing your jacket. Now apply pressure on opponent's arm by forcing it downward while twisting wrist to the left and outward. Put weight of left hip against opponent. The effectiveness of this hold lies in the fact that increased pressure can pain, injure or break the arm. Opponent can now be led away, and hold is thus known as a "come-along" hold.

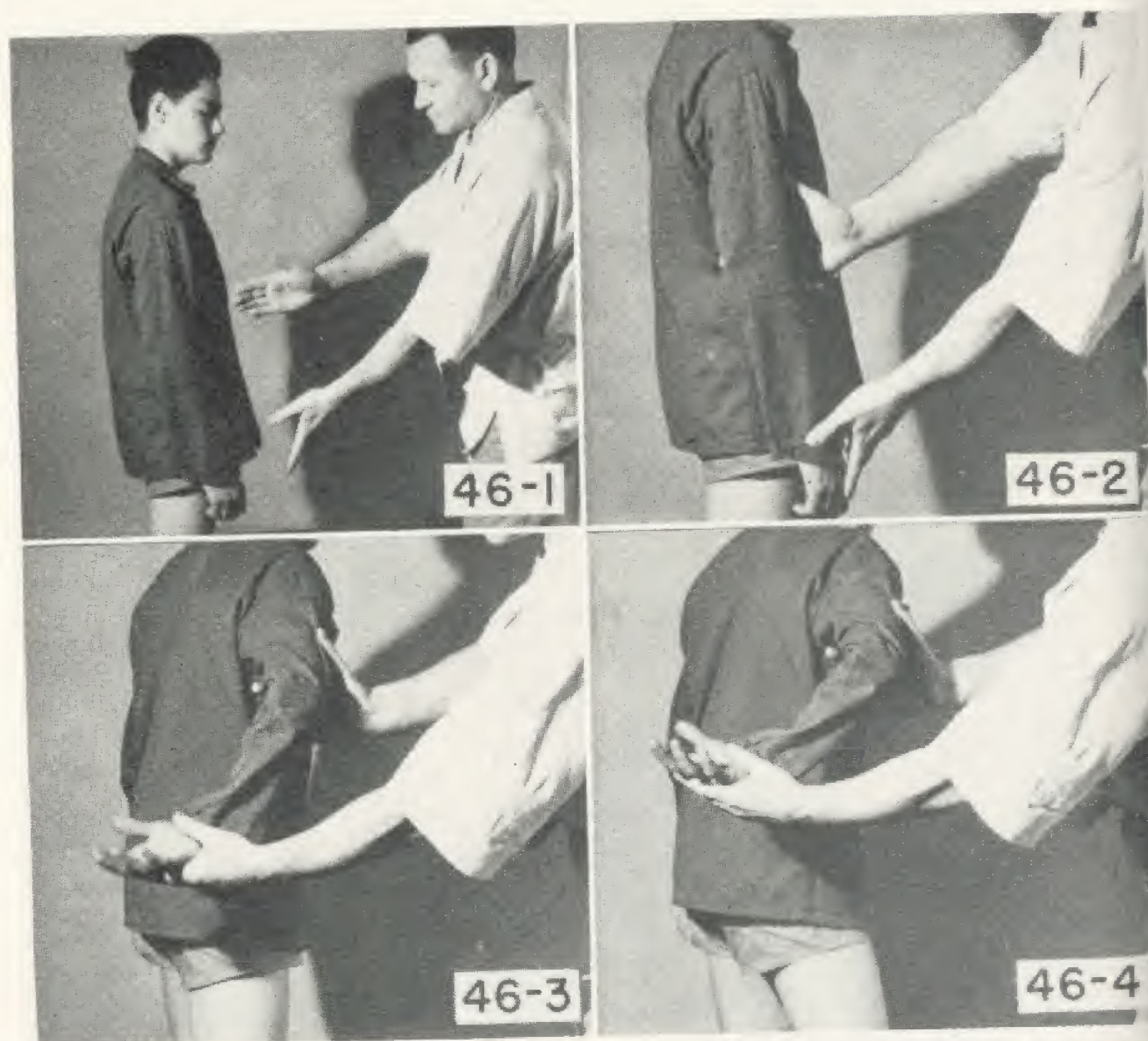
### WRIST CARRY

It is not intended that these holds should be substituted for approved standard police procedure, or for handcuffs and drawn weapon. But, there are occasions when cuffs or weapon are not advisable, or even available, when you need to physically control and lead an opponent.

As you study these pictures and read the instructions you will do well to note that the effectiveness of these holds depends largely on decisive speed. Each hold immobilizes your opponent's right arm and of course applies a pressure on it to which the other man must give in. But this assumes your ability to act first and act fast. A wary opponent, with a "fast left" could swing into action. This must be considered with lightning speed in your appraisal of the situation. You must beat out, by speed, any such retaliation.



46-1, 2, 3, 4. Your left hand grabs opponent's right wrist, forcing it up and back, while your right hand pulls opponent's arm towards you. This combined action, also called *counter motion*, will fling opponent forward and around.



46-5, 6. Continue forcing arm and wrist upward, at same time pivot to your right halfway behind opponent, with your right hand now holding opponent's elbow, firmly. Dig thumb and finger into elbow joint. Place your left elbow and forearm against his back. This will prevent him from turning.

46-7, 8, 9. At same time increase pressure on wrist, in this manner leading him away or forcing him down on his face in case he should still have a mind to resist.





**HAND CUFF HOLD**

47-1. Slip three fingers of your right hand under opponent's left sleeve.

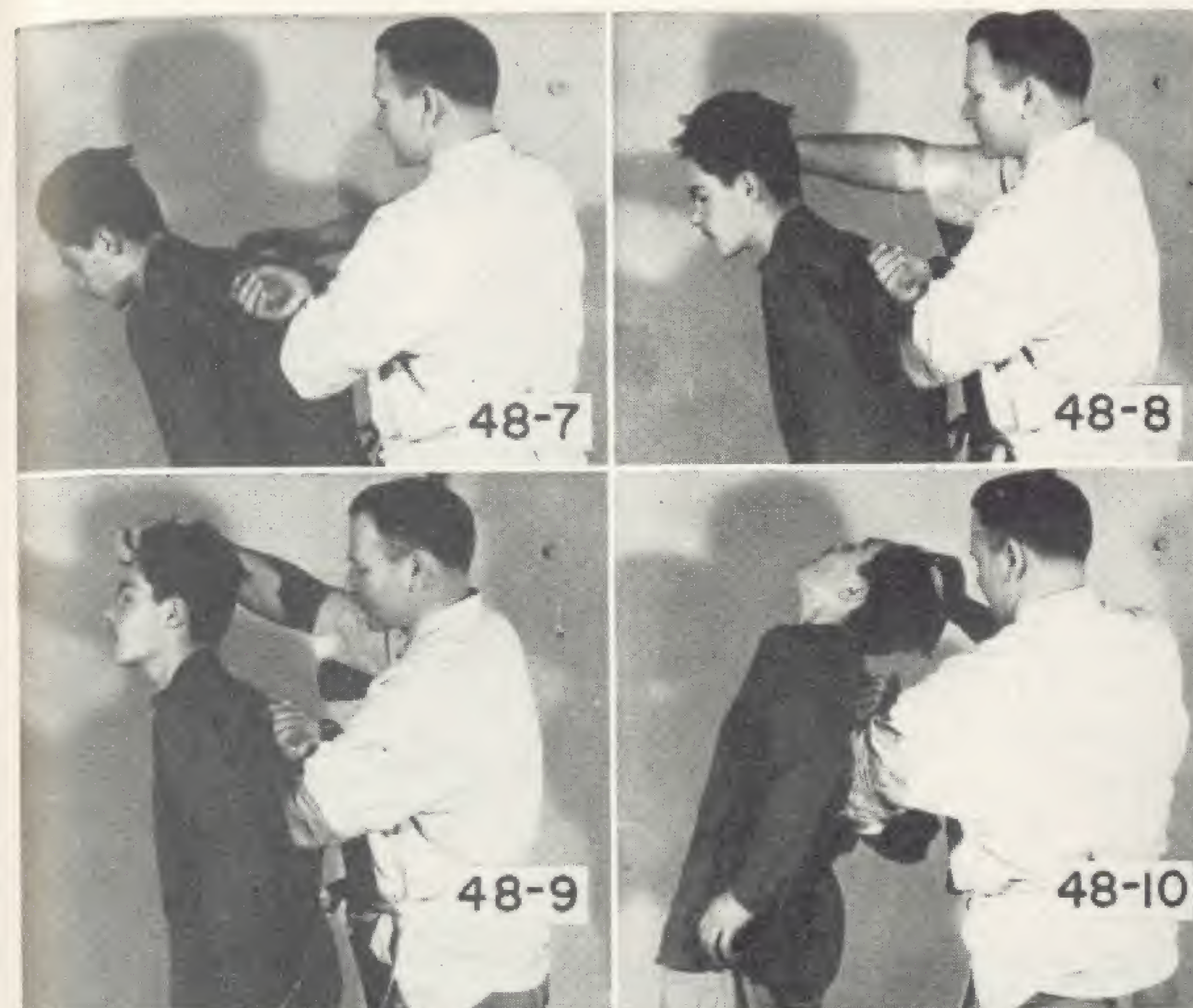


47-2. Swing opponent's arm backward clockwise, forming a complete circle, knuckles of your hand pressing opponent's hand and bending hand inward. Your fingers are in his sleeve, strangling his wrist. If you are an officer and have hand cuffs, this is the position for applying them. If you do not have hand cuffs you can disable opponent by striking him with the edge of your free hand on the back of his neck. *Warning:* This blow, known as the "rabbit punch" is dangerous. It should be used only in cases where it is your neck or his.



47-3. After bending opponent's hand inward, grip with your free left hand so that thumb of your left hand reaches opponent's back of hand, pressing it inward. (See close up detail.) At the same instant also twist your right hand (fingers still in sleeve) over opponent's back of hand, until both of your thumbs join. Continuous pressure on this wrist will force opponent downward. This will give you an opportunity to apply a kick to face, as a last resort.



**SHOULDER CARRY**

48-1, 2. With your right hand, grip opponent's jacket and pull him toward you. At same time slip your left hand (thumb up) under his right arm with back of hand pressed against inside of opponent's right elbow.

48-3, 4, 5, 6. Turn to the right on ball of your left foot and bend opponent's left forearm upward until his hand touches his shoulder. Your left forearm doubles opponent's right forearm up behind his back. At same instant your left hand slips high enough to lock his right elbow by gripping his upper arm.

48-7. You may secure and increase the pressure of the hold by gripping with your right hand opponent's jacket and pulling him toward you.

48-8, 9, 10. Another effective way to transport an adversary from this position is to pull his head backward by pulling his hair until he actually walks on his toes, which he will do in an attempt to relieve the pressure.

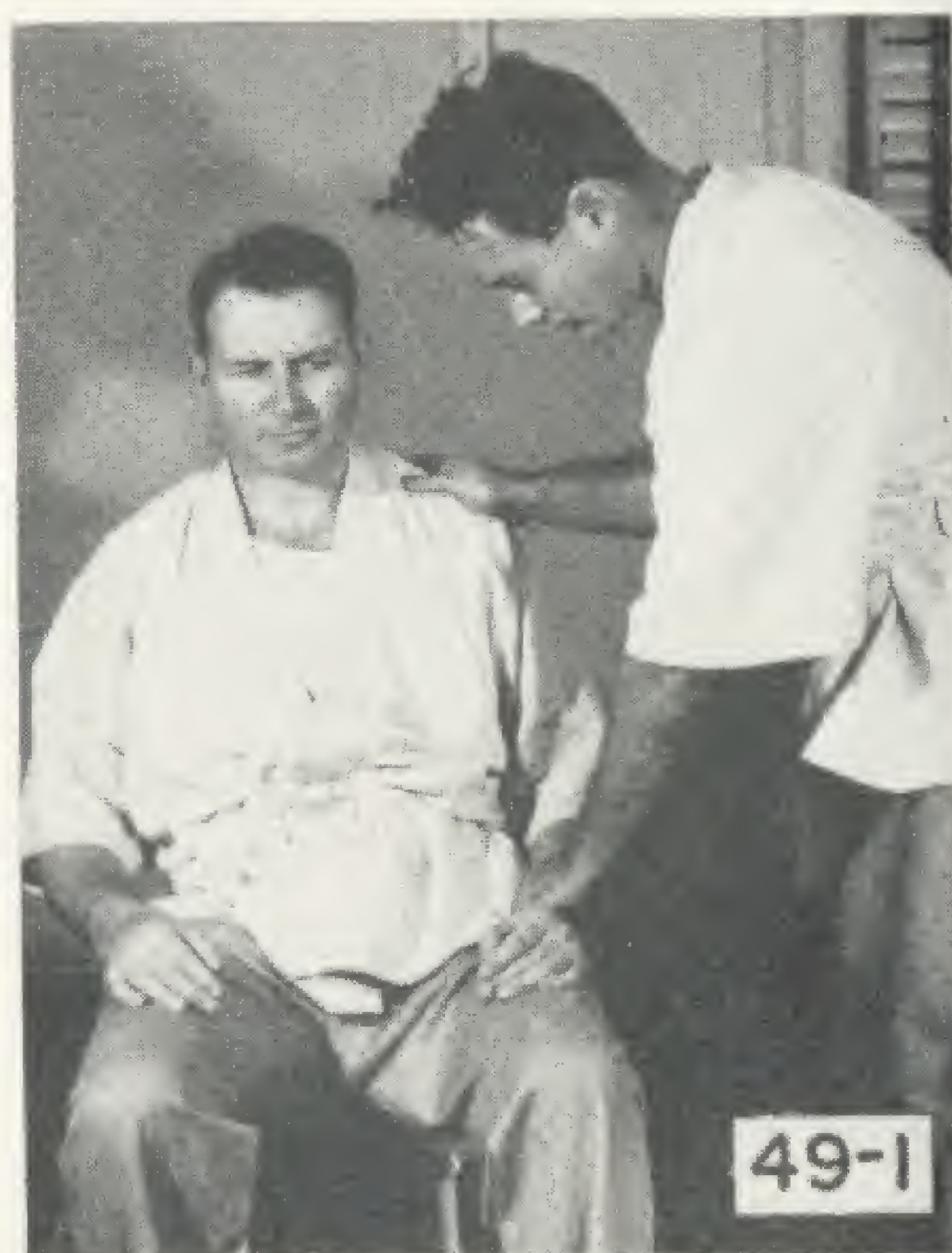
In the event that he has bent his head forward, or if he is a "baldy," dig your fore and middle fingers in his eye balls and pull backwards.



**UNDERARM COME-ALONG**

(Used to remove a resisting person from a chair; excellent for dealing with heavy eaters.)

49-1. With a firm grip on opponent's wrist, pull him toward you. His left palm facing upward forms a "front arm bar."



49-2. Notice that your right hand is on opponent's shoulder, pushing him away, while your left hand pulls him. This counter-motion facilitates working the hold.

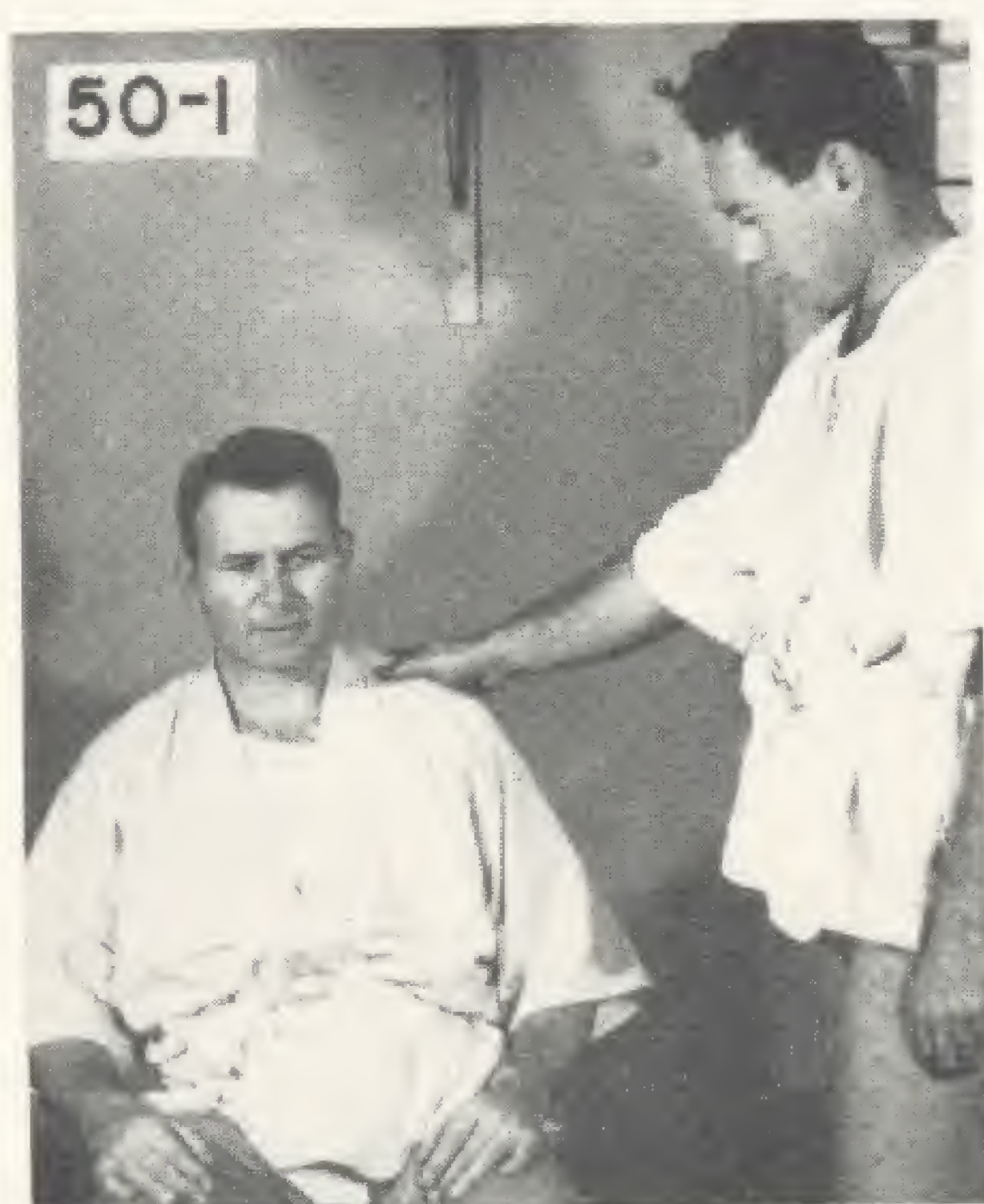


49-3. Now place your right arm under his left arm, crossing it above his elbow and grasping his collar.



49-4. By stretching your arm and forcing his down, over your outstretched arm, you will be able to break his efforts to resist, if nothing else.



**THUMB CARRY**

50-1. Place your right hand on opponent's left shoulder, pushing him away from the chair.

50-2, 3. Then suddenly with your left hand seize his left wrist. The four fingers of your right hand cover his thumb, pulling him upward. Your own right thumb is locked under the fingers of your left hand.

50-4. By pulling opponent's thumb upward, you will be able to remove him from his seat. This knowledge guarantees you always the best chair in the room.



## CHAPTER 5

### Choking

The series of pictures 51 and 52 offer two defenses for a front choke hold: the face smash, and the wedge blow. These are violent defenses, necessitated by a vicious assault. When a criminal attempts to choke his victim, it is rare that he will stop before killing. The retaliation must be swift, powerful and effective, or the game is up for you.



## FRONT CHOKE HOLD

Defense: Face Smash. This very effective defense against a two-arm front choke can also be used for all frontal attacks; i.e., chokes and jacket holds.

Theme: The criminal chokes you from the front, pushing you against a wall.



51-1



51-2

51-1. Raise your arms overhead, clasping fingers together.

51-2. Smash clasped fingers into his face and forearms.

51-3. Follow up with kick to groin. (More effective than scratching.) It is preferable, if armed, to back away fast and draw your gun.



51-3

## FRONT CHOKE HOLD

Defense: Wedge Blow. Recommended if you are shorter than your attacker and still against the wall, particularly if he leans his weight against you with his arms extended.



52-1



52-2



52-3

52-1, 2. Place palms of hands together. In an upward motion drive a wedge between opponent's arms, forcing your elbows wide apart.

52-3. Now, bring your hands together, applying edge-of-hands blow to opponent's neck. This vigorous patty-cake may be followed up with a kick to the groin.





53-2



53-3



### SIDE CHOKE HOLD

Defense: Leg Throw.

53-1. A person chokes you from your right side.

53-2. With your left hand seize his sleeve and pull him around. The heel of your right hand knocks his left elbow upward. At the same instant place your right foot against his ankle.

53-3. From this position fall on your left knee and at the same time stretch your right leg behind his right leg. *Note:* your foot is turned inward and flat on the floor. This is important. If you should put your heel to the floor instead of the foot, the opponent's falling body might injure your knee, and we wouldn't want *that* to happen!



53-5



53-6



53-4. As you drag opponent down over your outstretched leg, your left-hand jacket-hold slides to his wrist, pulling it away from your throat. (At last!)

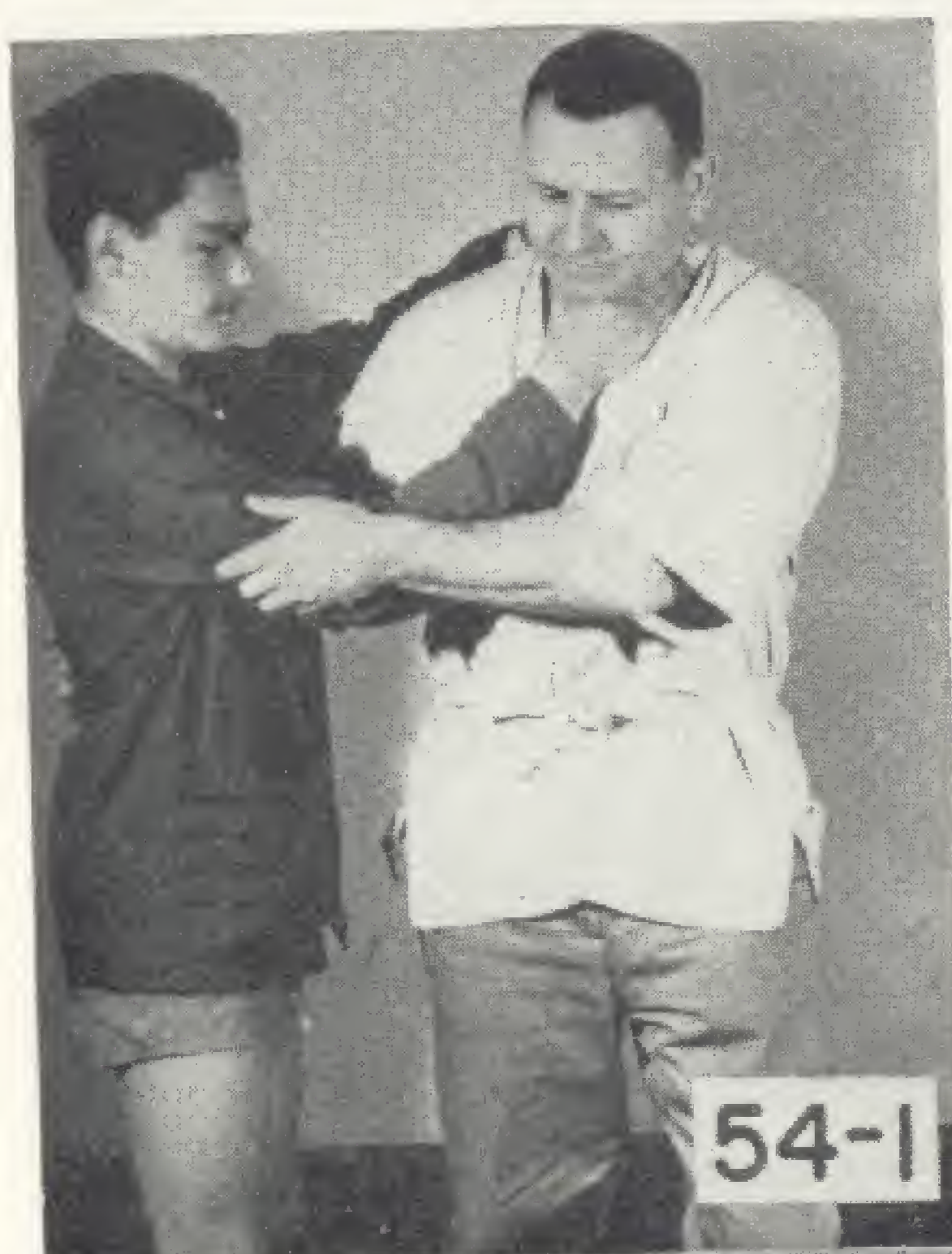
53-5. The moment opponent reaches the floor, fall with your right knee and the full weight of your body on him.

53-6. Apply edge-of-hand blow to neck.



**SIDE CHOKE HOLD**

Defense: Hip Throw.



54-1



54-2

54-1. You poor thing, you are being choked from your right side.

54-2. With your left hand seize your tormentor's jacket above the elbow and pull him around.

54-3. As you do this, step with your right foot forward so that waist hugs waist, while your right arm reaches around his waist.



54-3



54-4

54-4. With a twist of your right hip and a sudden straightening of your knees—presto!





54-5. Opponent now hangs over your hip—



54-6. With his feet, no less, up in the air.

54-7. As you drop him, hold onto his right sleeve, so that he cannot hold on to you. Your right knee falls disconcertingly on his lower ribs.



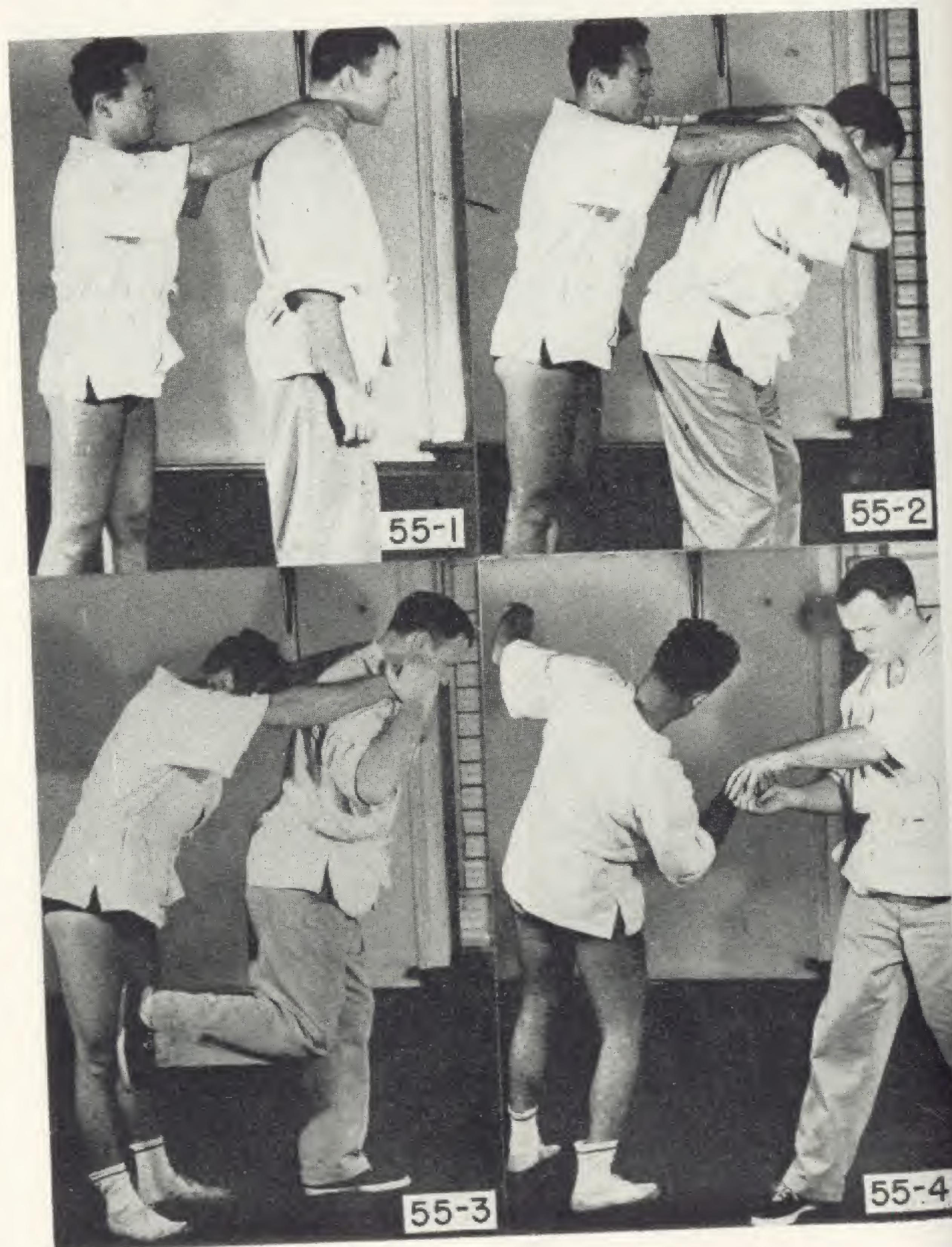
54-8, 9. With your free right hand apply edge-of-hand blow to stomach.





**REAR CHOKE HOLD**

Defense: Reverse Wrist Throw.



55-1. The villain pursues you and chokes you from the rear.

55-2. Reach back and grasp his thumbs as you bend forward. This bend will loosen the choke grip.

55-3. Now straighten up and kick against opponent's knee. The choke grip is now (try it) broken.

55-4. Let go your left-hand hold, but retain possession of his right hand. Pivot on ball of your left foot completely around to the left, while relentlessly clutching his twisted wrist. Your free hand joins the twisting wrist. (See wrist bars: Key Nos. 33 and 34.)

55-5. The quick application of the twist will force opponent to the floor. He has now come a long way from being an aggressor.

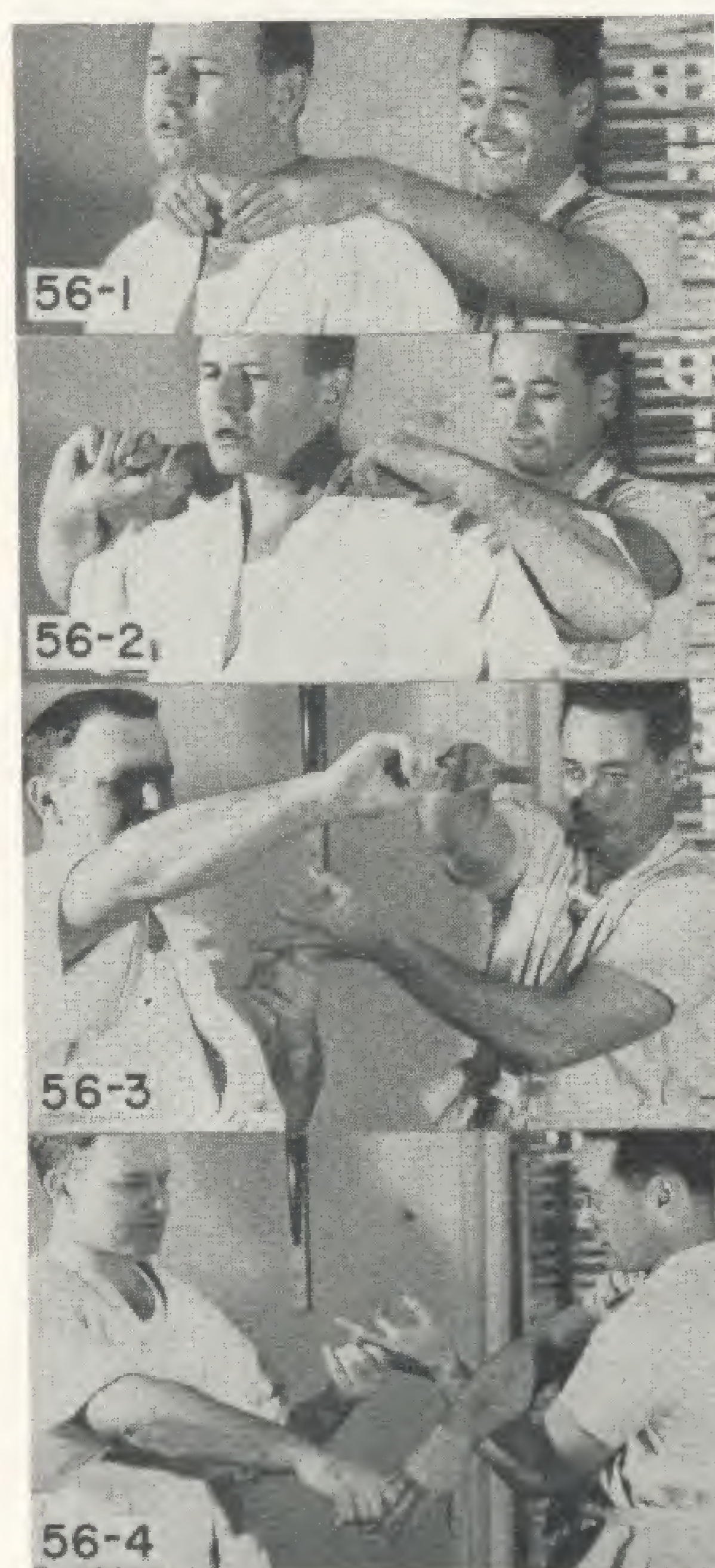
55-6. Pull opponent's arm straight, forming an arm bar. (See Key No. 18.) Apply kick to face, twice, if necessary for emphasis.





**REAR CHOKE HOLD**

Defense: Finger Twist.



56-1. In this little adventure your assailant again chokes you from the rear.

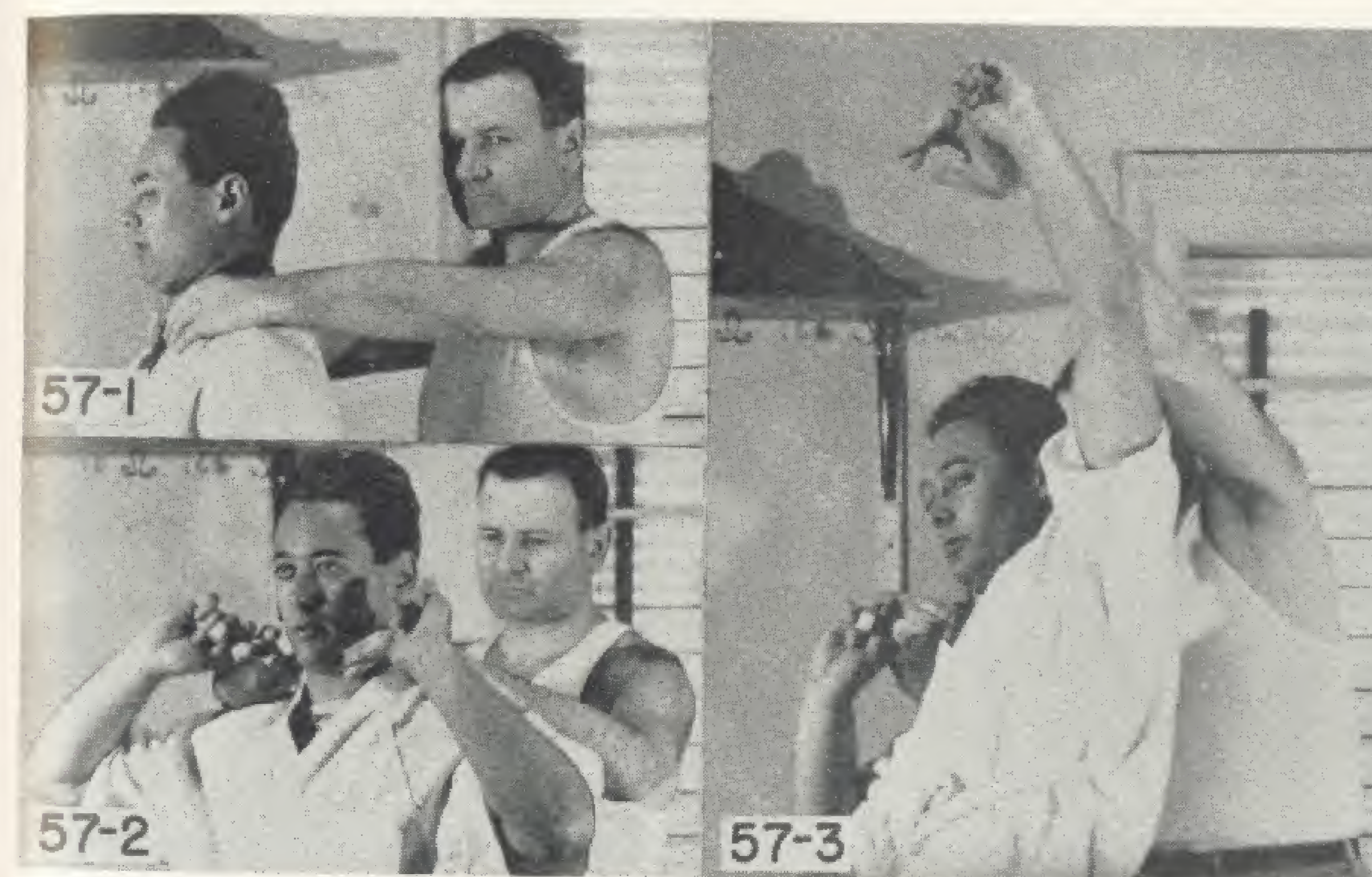
56-2. Force your thumbs under his little and third fingers, grab and pull wide.

56-3. Pivot on the ball of your left foot completely around, twisting his fingers.

56-4. A polishing-off twist to the fingers is effected by forcing them upward.

**REAR CHOKE HOLD**

Defense: Finger Twist Throw.



57-1. Again—

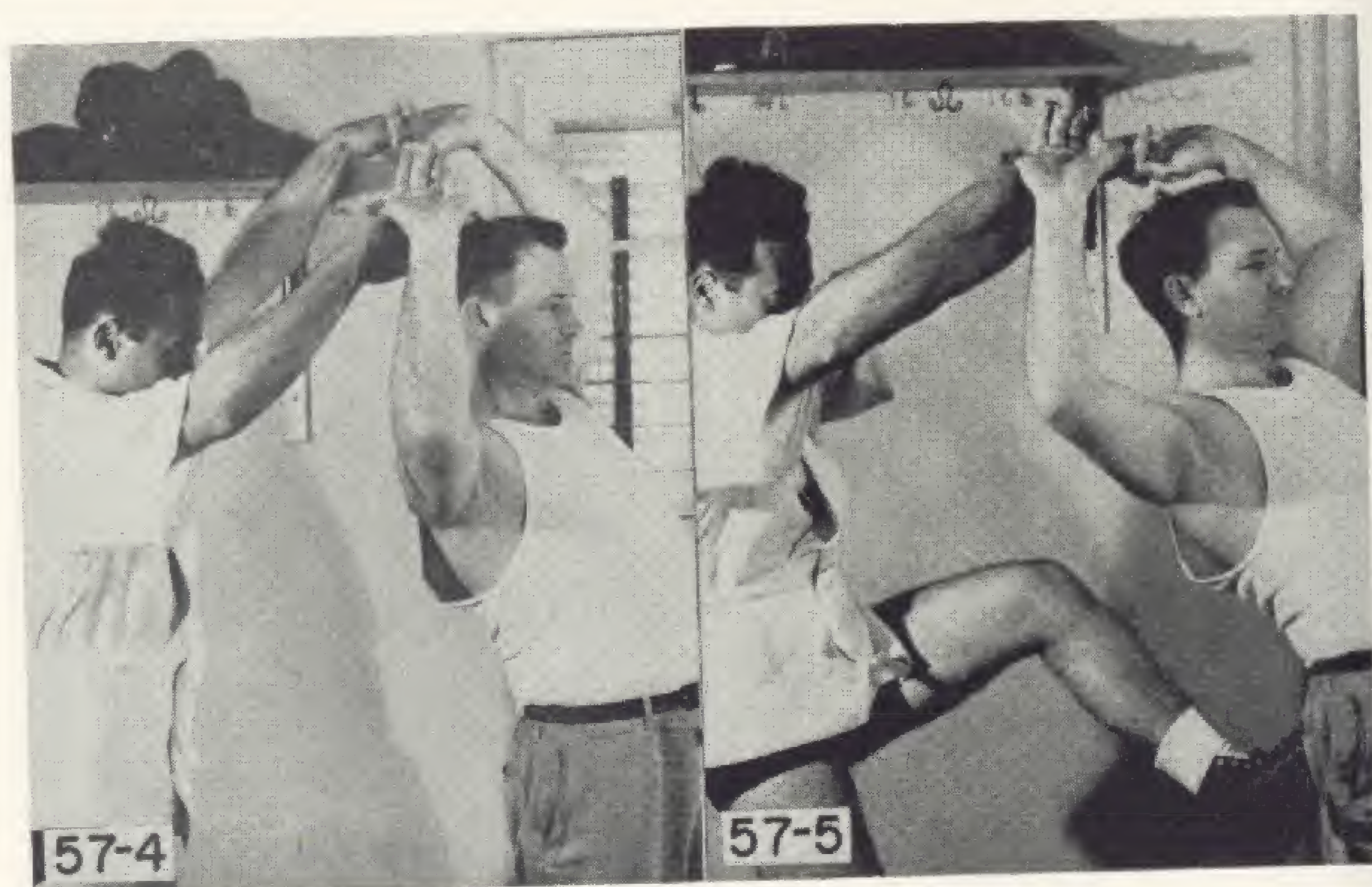
57-2. Force your thumbs under his little and third fingers, grab and pull wide. And never again complain that you are all thumbs.

57-3. While holding on to opponent's fingers, raise them overhead and turn a full turn around—



57-4. And then a half turn around facing his back.

57-5. Pull his fingers (if you are not dizzy by this time) toward you and kick him in small of back, making him fall, largely from bewilderment.



### CHOKING HOLD (A)

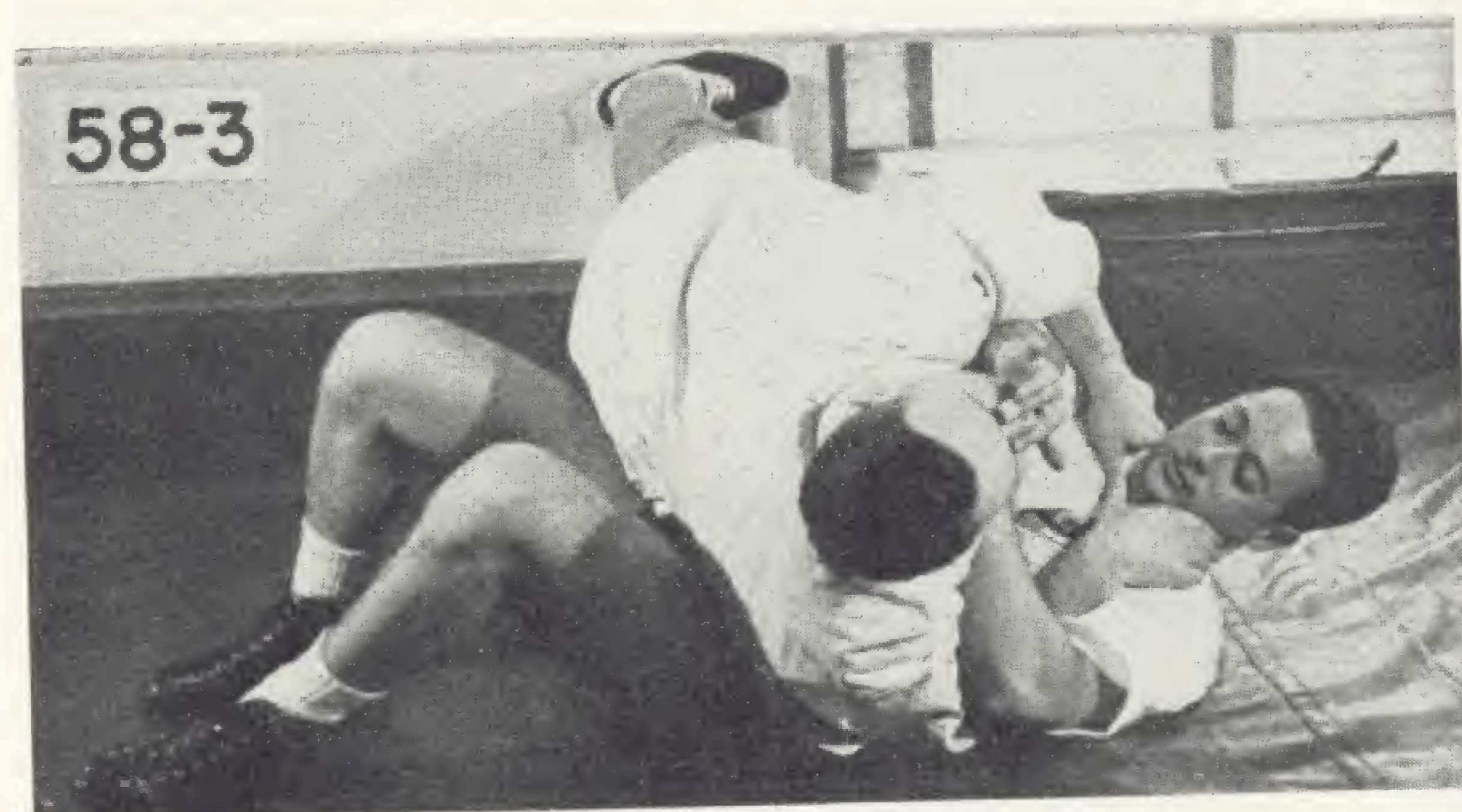
Choking on the floor from the right side. Defense: Eye Jab.

58-1. Man approaches from the right side and does you-know-what.

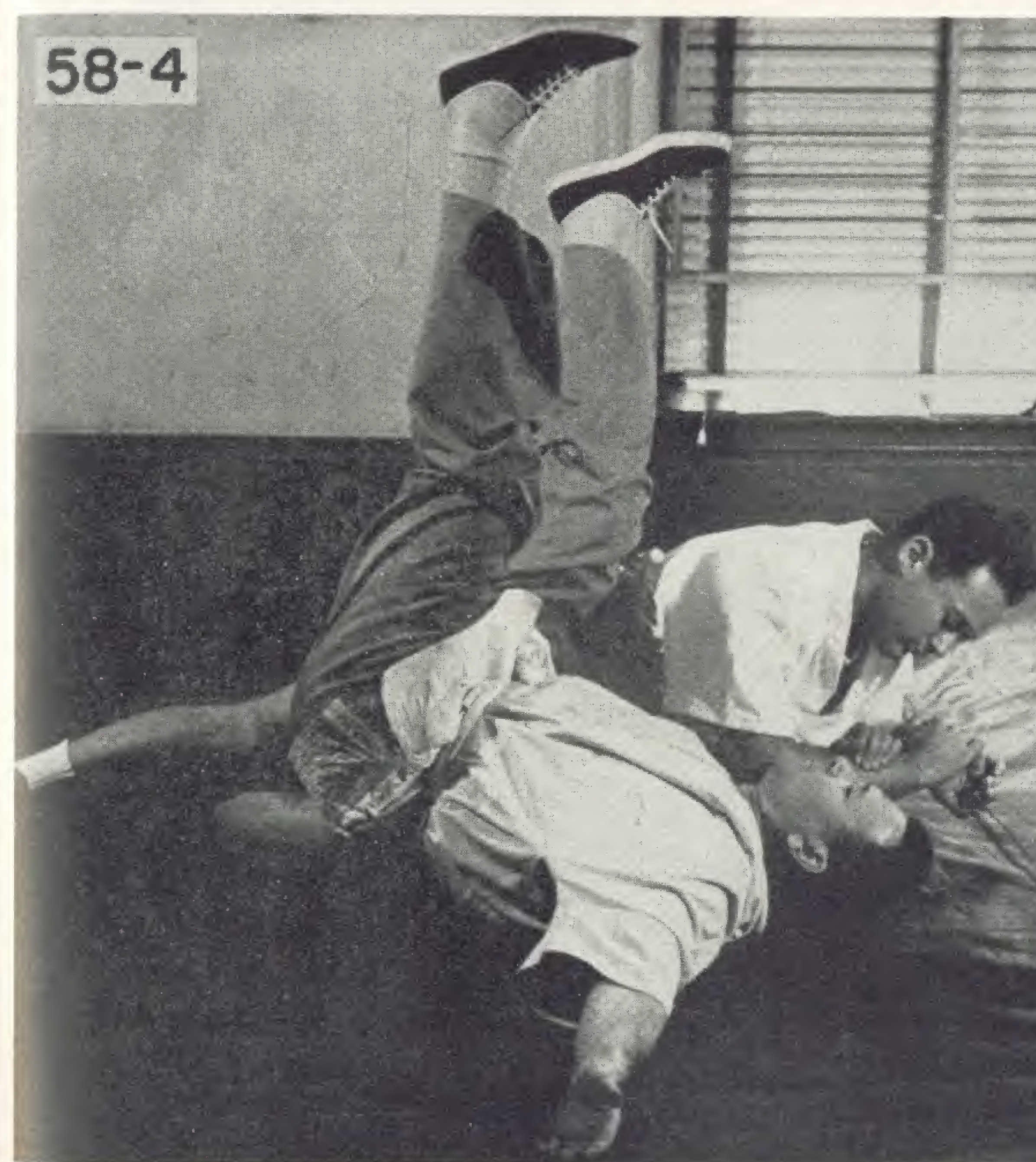
58-2. Grab his right forearm and pull to your left. With stiff upper lip and stiff fore- and middle fingers of your right hand jab him in the eyes. (See Key No. 11). This eye jab will disintegrate the choking hold.







58-3. While still pulling his right forearm to your left, grasp with your right hand his left collar close to the neck and force it also to your left. Simultaneously, turn your body to your left. This combined action will roll opponent over your body.

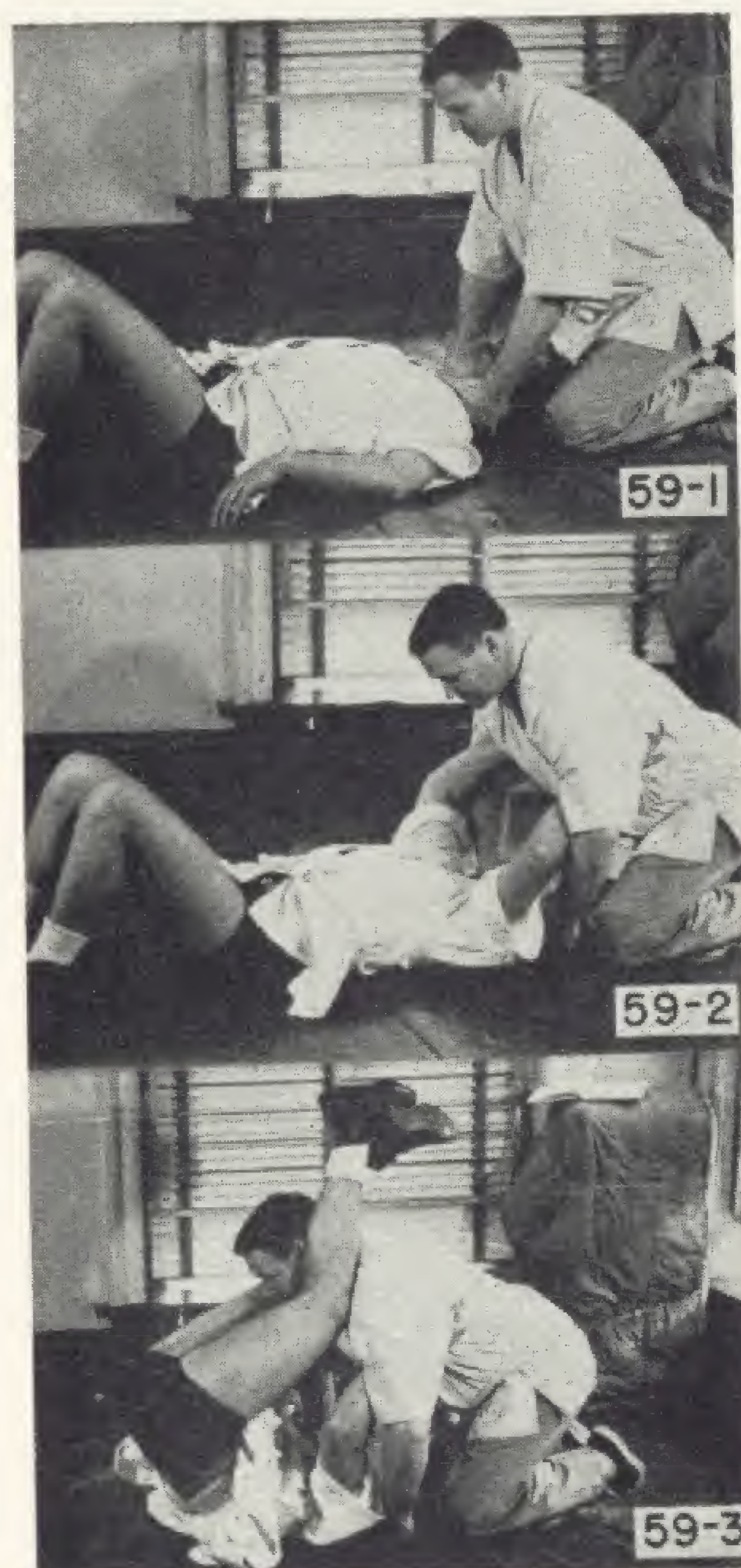


58-4. As the wretch rolls onto his back, apply arm bar. (See Key No. 19.)



**CHOKING HOLD (B)**

On the floor from the rear. Defense: Leg Scissors.



59-1. This time, etc.

59-2. Reach between his offending arms and place the palms of your hands against his ribs, holding also on to the fabric of his coat. Force your elbows apart. This will break the choke.

59-3. While still holding on to his coat (his choking hold broken) raise your legs overhead and wrap them around his head. Notice that your knees are slightly bent and firmly around his neck. Your feet are locked. In suddenly stretching your legs, you will apply a very effective head scissor.



59-4. Now turn your body to the left, rolling opponent to the floor. If you exert enough pressure with your legs you will strangle him (jolly thought).

**CHOKING HOLD (C)**

On the floor from the rear. Defense: Chin Kick.



60-1. Look also at picture 59-1.

60-2. And proceed as in picture 59-2.



60-3. Pull your knees to your chest, heels militarily together and against the opposing chin.

60-4. At the same glorious instant kick your legs upward. (Whee!)



### CHOKING HOLD (D)

On the floor from the front.

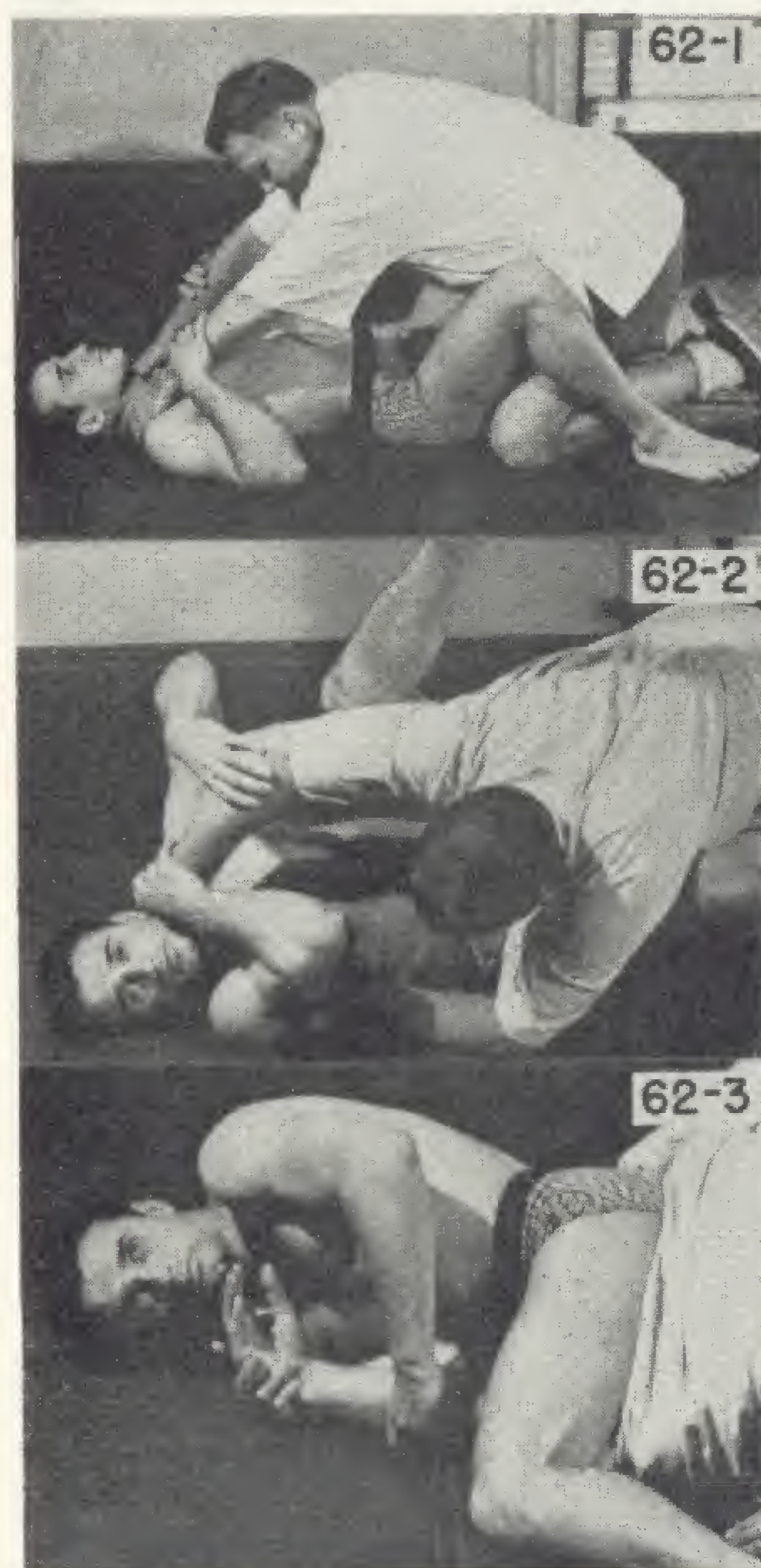
61-1. Your tormentor, feeling you have had enough choking from the rear, approaches you from the front, landing between your legs and chokes you.

61-2. With both hands grab his wrist and forearm and pull his right hand away, over, and left from you in a twisting motion, his right palm facing up and forming an arm bar.

61-3. Wrap your left leg over this arm bar above his elbow, hooking your left foot under his neck. This double pressure on arm and neck to either side will disable the beast and possibly change his outlook.



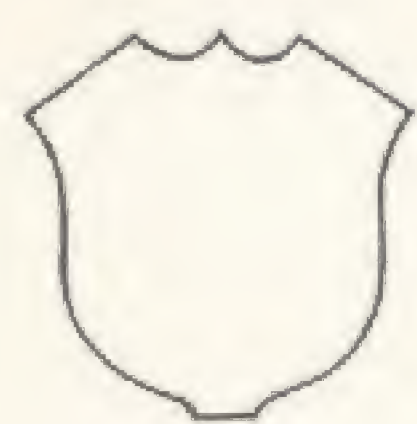


**CHOKING HOLD (E)**

62-1. He (presumably) kneels between your legs and chokes you.

62-2. With your right hand reach over his left forearm and grasp his right wrist. With your left hand simultaneously grasp his right elbow. Your left leg jolts his forearm as you turn suddenly to the right.

62-3. This little bit of hipper-dipper will turn your tormentor on his back, wishing he hadn't, his right forearm landing between your legs. By holding on to his elbow and bending his wrist toward you, you can hold him on to the floor. (See Key No. 30.) Increased pressure on the wrist will force opponent to surrender.



## CHAPTER 6

# Clinching

**Underarm Front Hold (Bear Hug)**

63-1. With or without encouragement, he puts his arms around you.



63-2. Place both your hands behind his neck, dig your thumbs under his ears (note photo carefully) and apply pressure in an upward motion.



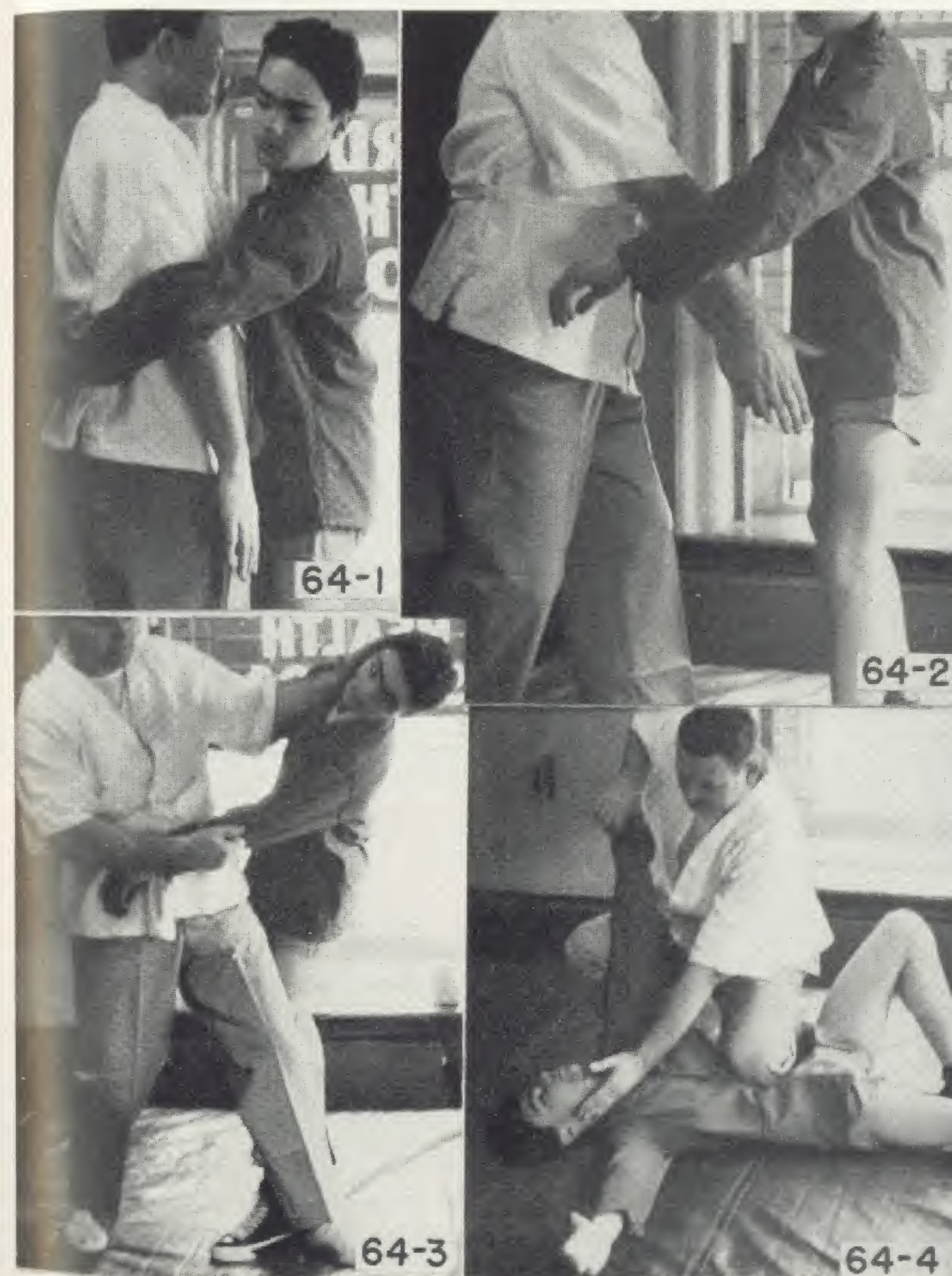




63-3. Follow up with kick to the groin.

### OVERARM FRONT HOLD

- 64-1. This time the hold is over your forearms, locking your elbows.
- 64-2. Jab both your thumbs into his groin, stepping back with right foot simultaneously.
- 64-3. With your right hand reach back of his left forearm and seize his sleeve, pulling it toward you. Step with your left foot forward, crossing his ankle. With the heel of your left hand smack his face, pushing it sideways. (If you smack hard enough you may effect a permanent alteration.) Notice in the picture, that by pulling his sleeve toward you and pushing his face sideways, you throw him off balance.
- 64-4. By continuing this trip-hammer routine, you can throw your attacker on his back. Fall with the full weight of your left knee on his ribs. Grasp his wrist and force it over your right knee while with your left hand apply edge-of-hand blow to neck. (See Key No. 14.)





**UNDERARM REAR HOLD (A)**

65-1. He seizes you from the rear. (Ingenious little thug, isn't he?)



65-2. So you raise your right leg.



65-3. Come down with full force on his instep with your heel.

65-4. This will release the hold and assorted screams. With a sudden turn to the right bring your elbow forcefully against his chin.







65-5. And continue turning right till you face him directly. At the same instant seize his left wrist and pull him toward you. Place your right leg behind his right leg and apply chin jab with the heel of your hand. (See Key Nos. 8, 10, 12.)

### OVERARM REAR HOLD



66-1. He or she (let's be fair about this) seizes you from the rear and locks your arms.

66-2. Bend your knees as if to sit, and spread your arms out.

66-3. With your left hand snare opponent's right wrist, while your right forearm knocks the other's arm up.



66-4. At the same time step back under the attacker's right arm, still holding his right wrist.





66-5. Bend his right arm behind his back, and



66-6. Bend his wrist. Assailant may then be felled by kicking him in back of right knee.

### UNDERARM REAR HOLD (B)



67-1. As shown.



67-2. With your right hand pull his thumb to the right,





67-3. In an upward direction;

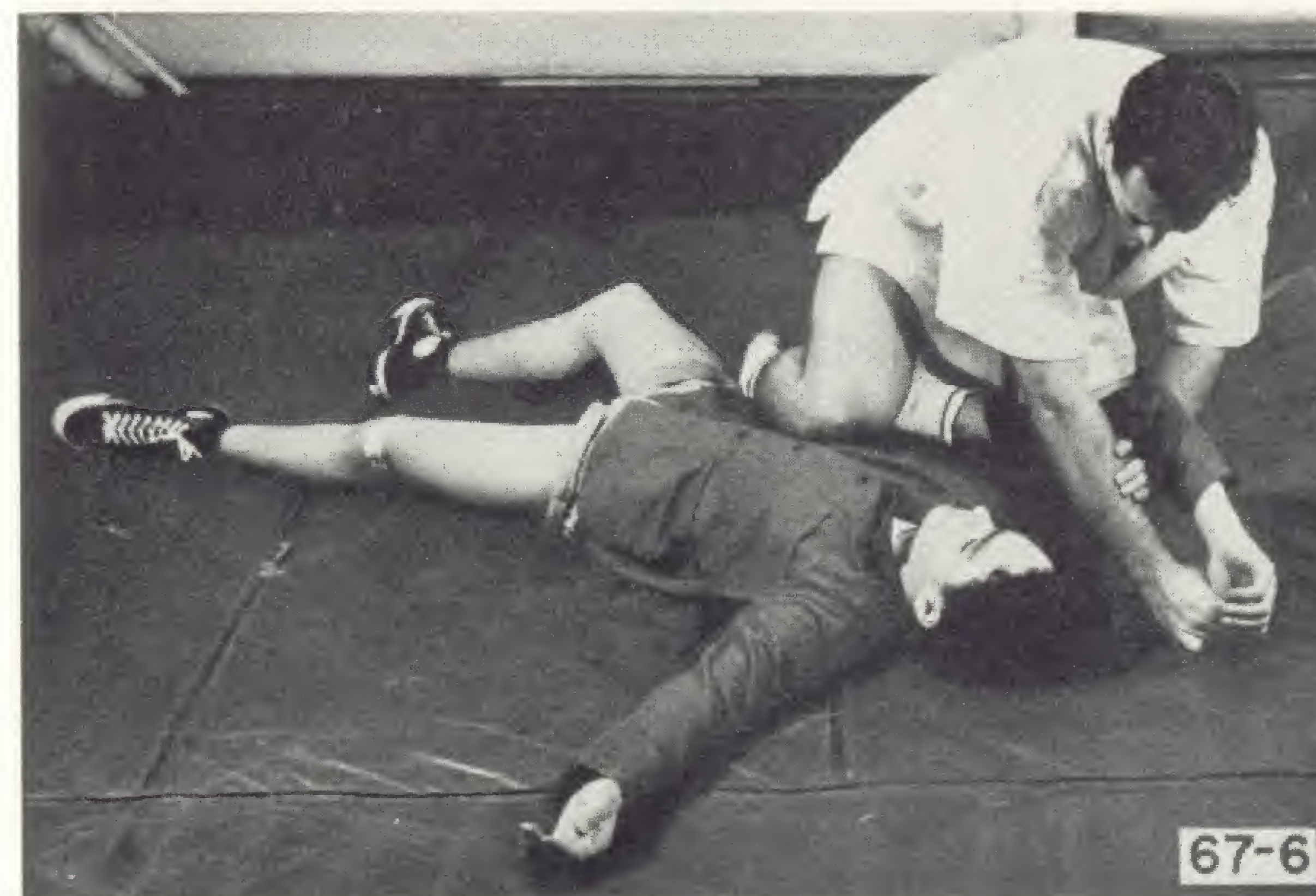
67-4. And place your free left hand under his elbow and grasp your forearm, in this way locking his arm.



67-5. Step to the right so that opponent's hip leans against your own left hip. Exert sufficient pressure on his arm and kick with your left hip in straightening your knees.



67-6. This roly-poly will throw him over your back. Fall with the full weight of your right knee on opponent's ribs, still gripping the locked arm and thumb.

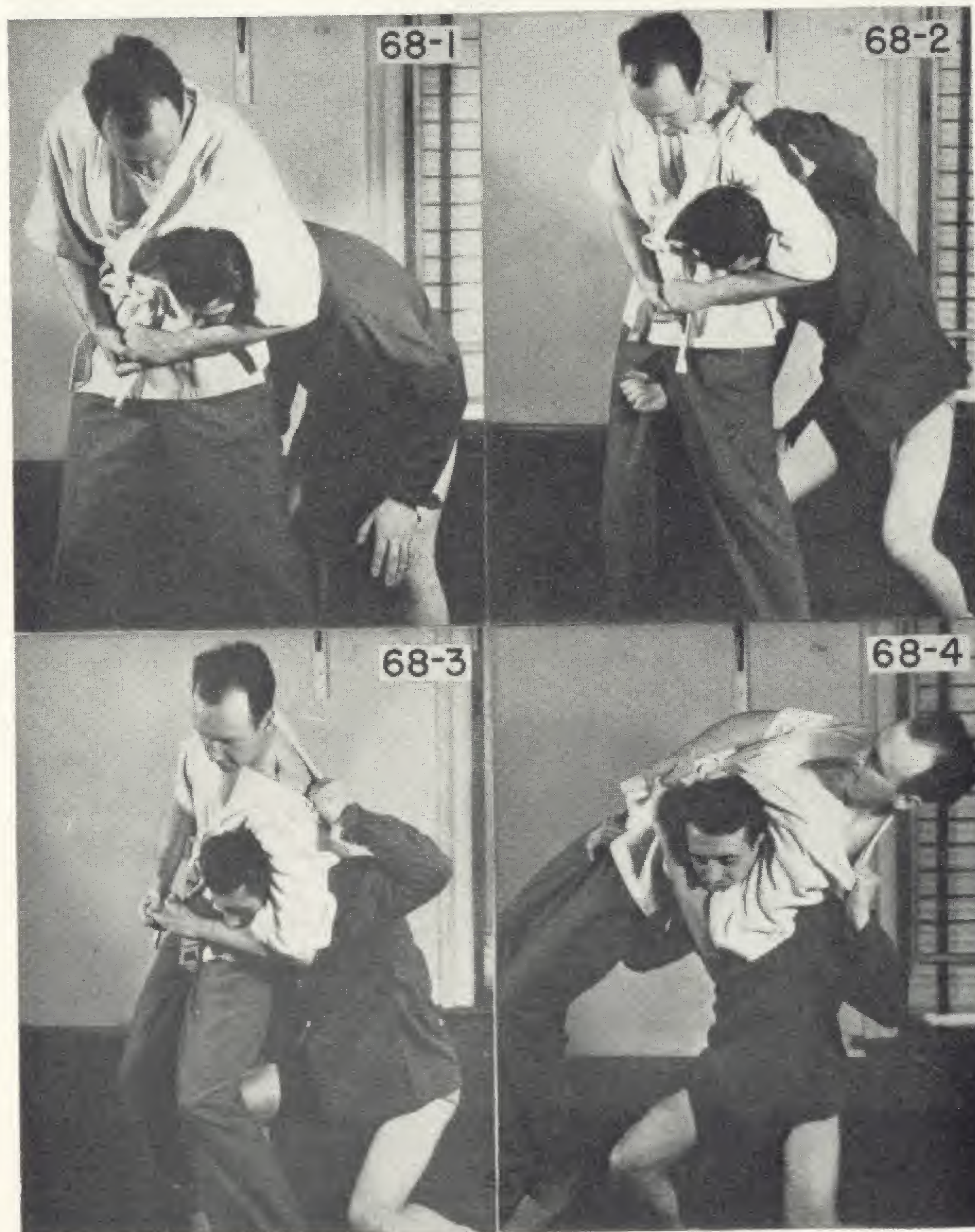




## CHAPTER 7

# Mugging and Strangling

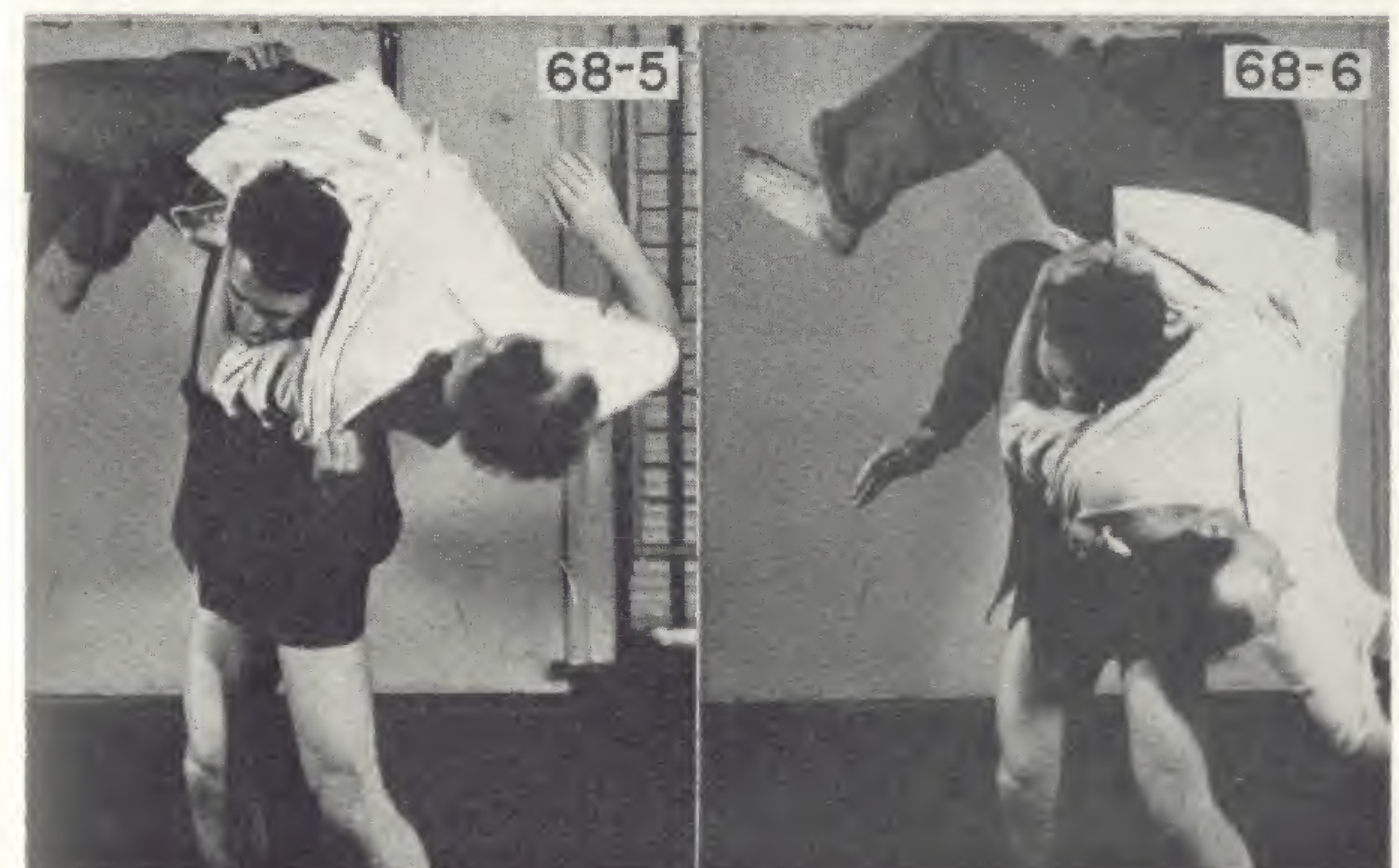
### SIDE HEAD LOCK



## MUGGING AND STRANGLING

81

- 68-1. Distracted television viewer applies side head lock from his left side.
- 68-2. With your left hand, reach overhead, grasping his jacket. Reach between his crotch with your right forearm, pressing it against his right thigh.
- 68-3. Step your right foot between his legs. Pull his jacket and lift his right thigh.
- 68-4. This will throw him off balance. Now you straighten your legs and
- 68-5. Lift him on to your shoulders.
- 68-6. Now quickly bend sideways and throw him over your shoulder.







68-7. He will be thrown in front of you,



68-8. And will land hard.

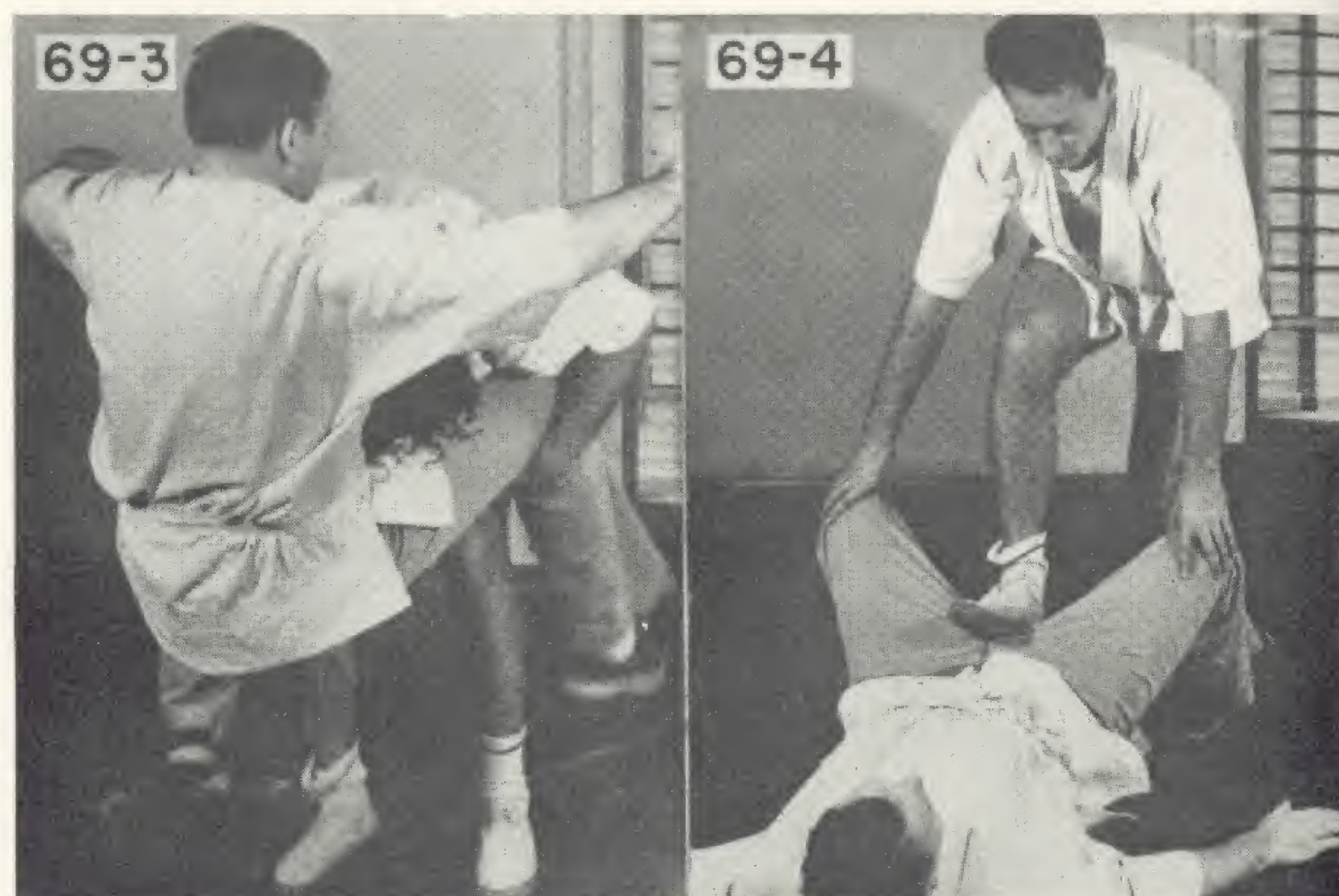
### FRONT HEAD LOCK



69-1. You don't remember how this started, but

69-2. Grasp his knees with both hands and pull him toward you while pushing against him with your right shoulder.





69-3. This counter-motion will throw him, and

69-4. A kick to the groin will quell the uprising.

### FRONT HEAD LOCK

70-1. This bit of familiarity is applied from the aggressor's right side.

70-2. With your left hand reach overhead for his jacket and pull him over your shoulder. Your right hand moves into his crotch and you step (right foot) between his legs.



70-3. With a lifting motion—straighten your legs—he will land onto your shoulders. Throw him over your shoulders just as in pictures 68-6, 7 and 8.



## STRANGLING FROM THE REAR



71-1. A left arm invades from the rear.



71-2. Immediately bend your knees, which will ease the strangle on your throat. Place your right hand under your throat and pull the attacker's forearm downward, while your left arm reaches up over your shoulder and pulls him off balance.





71-3. A sudden straightening of your legs and forward bend will throw him over your shoulder.



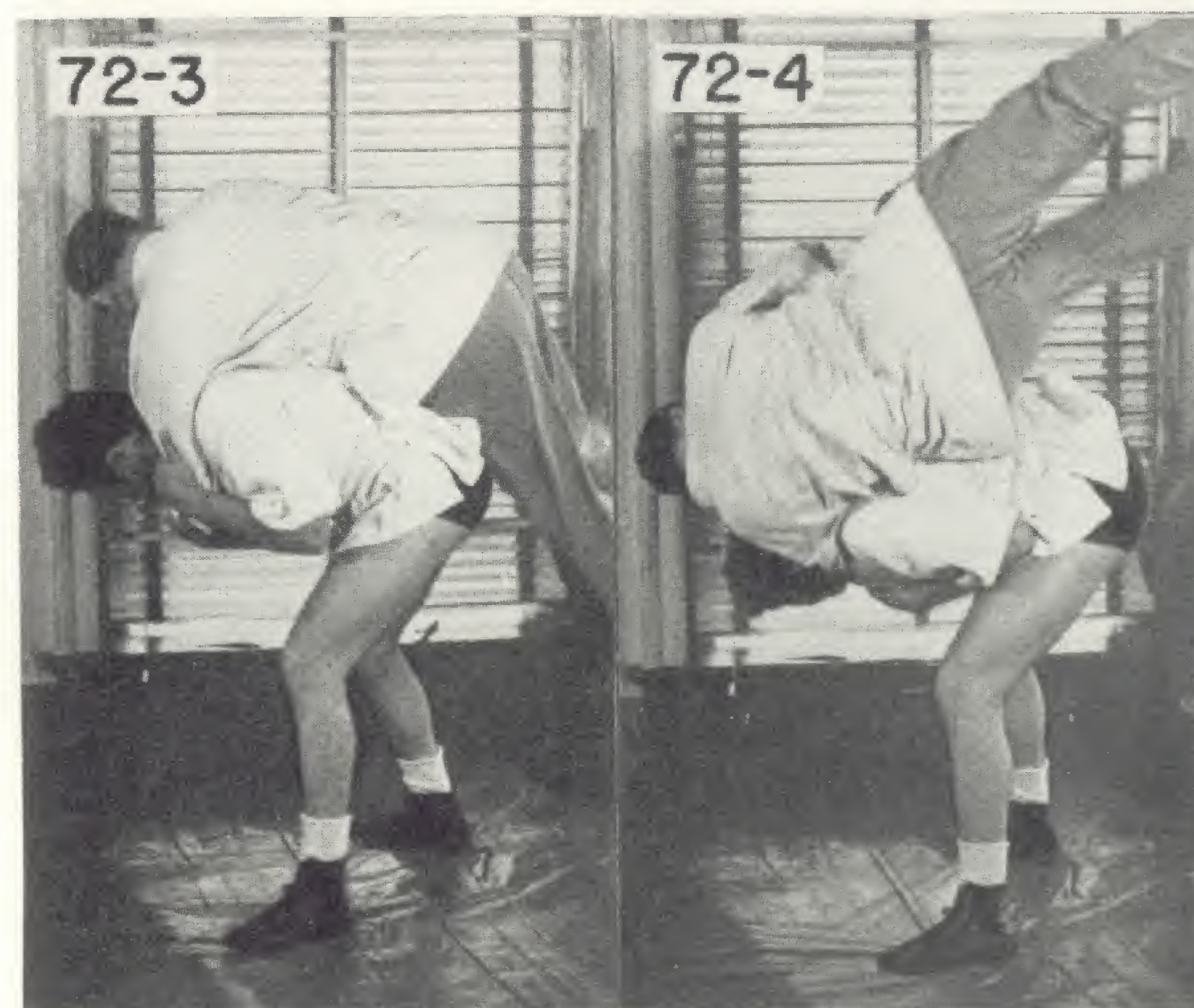
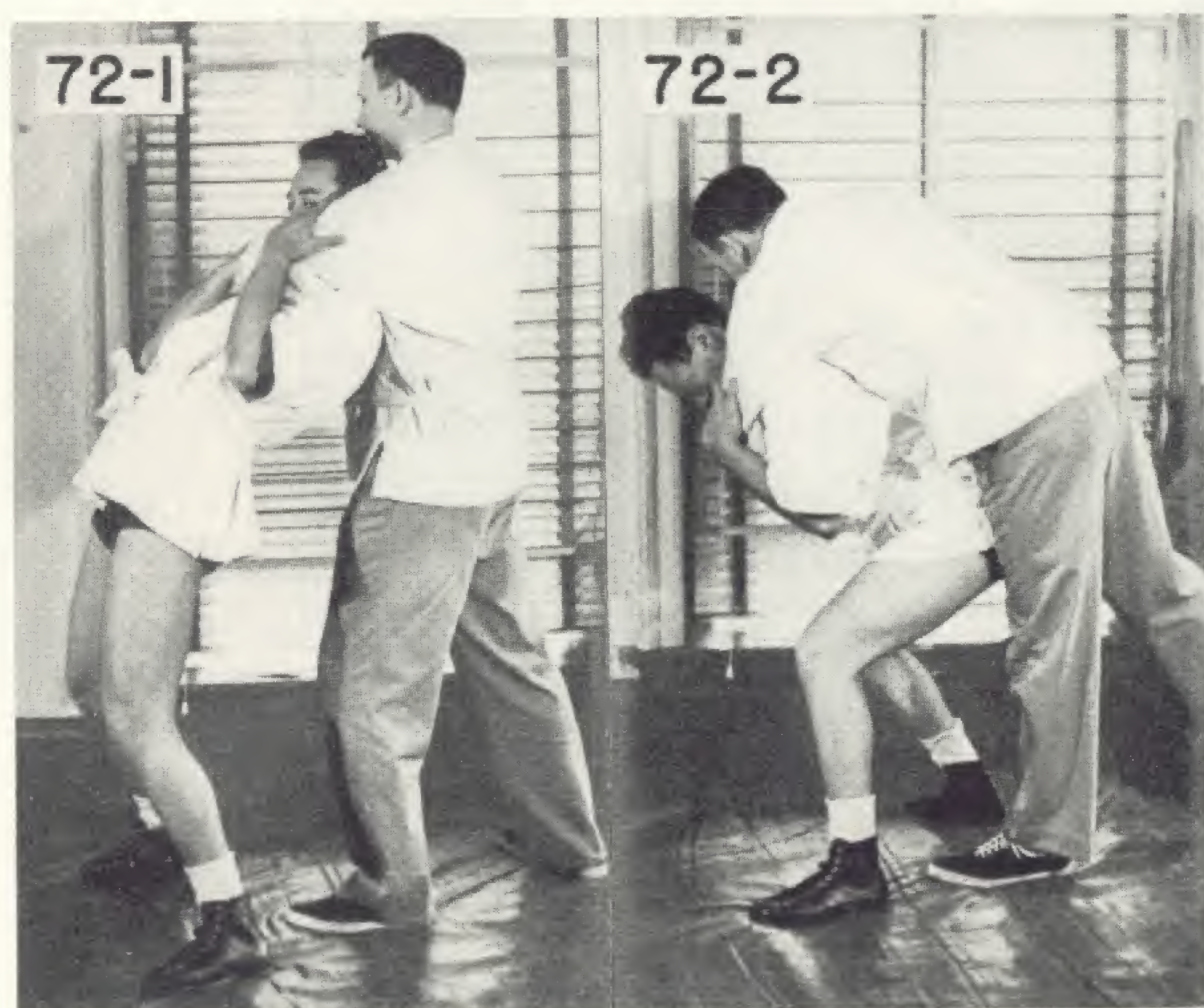
71-4. Hold on to his left wrist and apply arm bar with your right hand. With your free left hand apply edge-of-hand blow to neck. (See also Key No. 14.)



### MUGGING HOLD

72-1. We now present the intriguing prospect of someone mugging you from the rear. Calmly, with your left hand, reach up over your left shoulder and grasp his jacket, while your right hand pulls his strangling forearm down.

72-2. Suddenly spread your legs by lunging forward with the left leg. The right one is back. Bend over and pull the foul creature forward. It is obvious, we hope, that all this should be done simultaneously and with spirit.



72-3. Opponent is now off balance and doubtful concerning the outcome. Hold him tightly to your back.

72-4. Pull his left arm down over left shoulder.





72-5. Quickly bend over. He will be thrown high—



72-6. And hard, landing on his side or back, out of breath and ideas.

## DOUBLE NELSON

By now it should be apparent that once you master the mechanics of the holds, *speed* is your key to victory. This is especially true when you have to face two opponents at the same time, as shown in the following situation.



73-1. Man at rear applies double-nelson, while his confederate tries to punch you.

73-2. Center your attention on the man in front of you and apply kick to the groin.







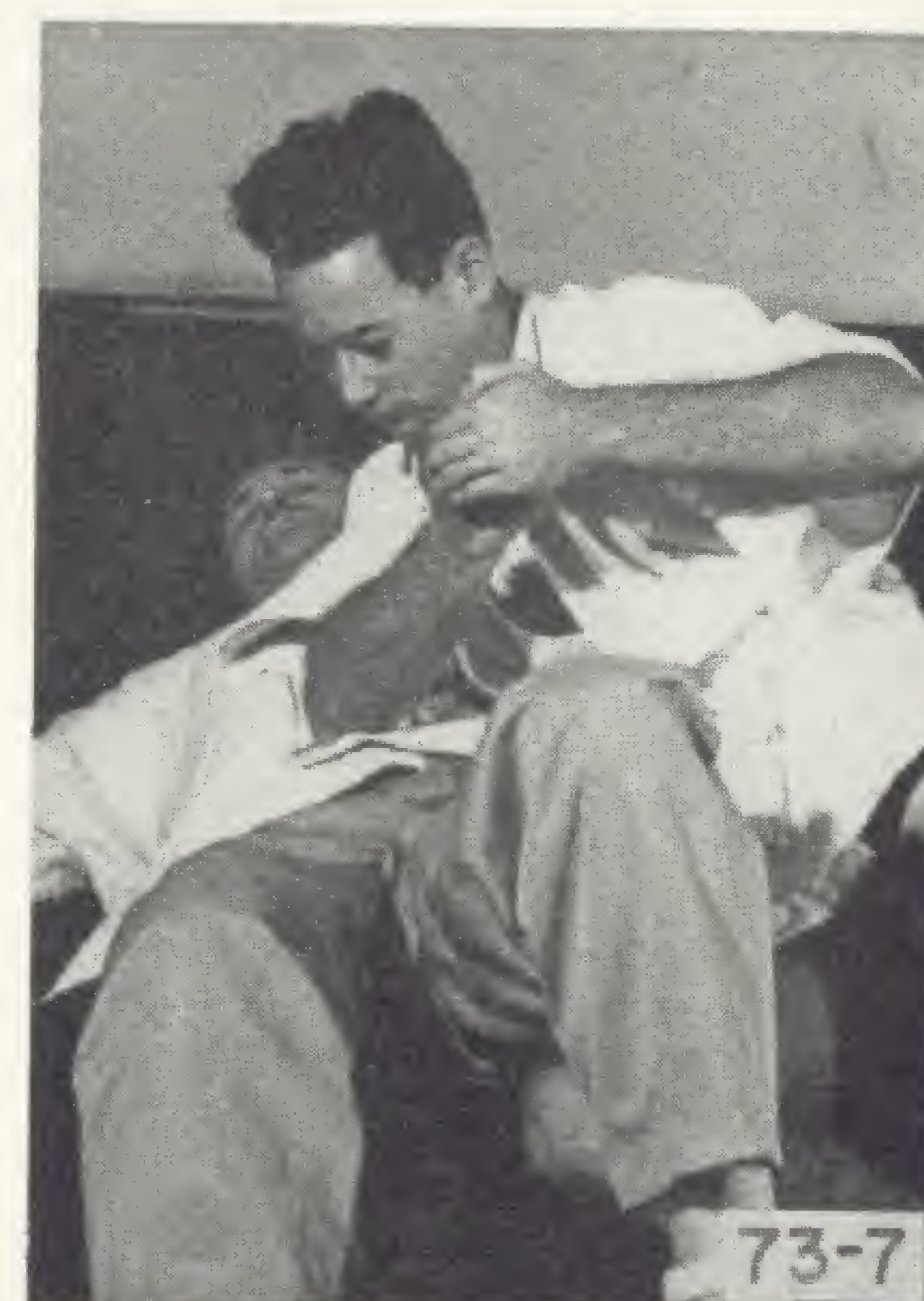
73-3. Fling your arms overhead—

73-4. And jump to the left, placing your right leg behind adversary's left.

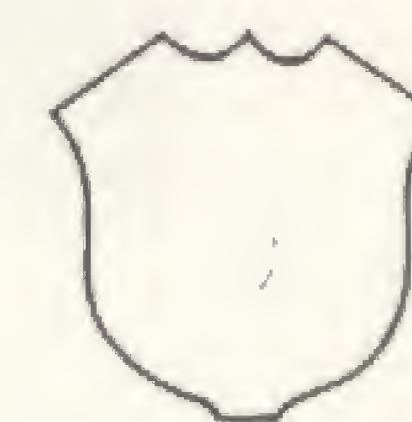
73-5. Quickly bend forward and embrace his knees with both hands.

73-6. Pulling his knees upward will make him fall onto his back.

73-7. Release your knee hold and apply elbow blow to stomach.



The kick to your opponent in front of you was, of course, the only recourse at the time. It is not a "sport" but a grim business of "who gets who" and you have no time for scruples when two men attack.





## CHAPTER 8

# Throws and Leg Trips

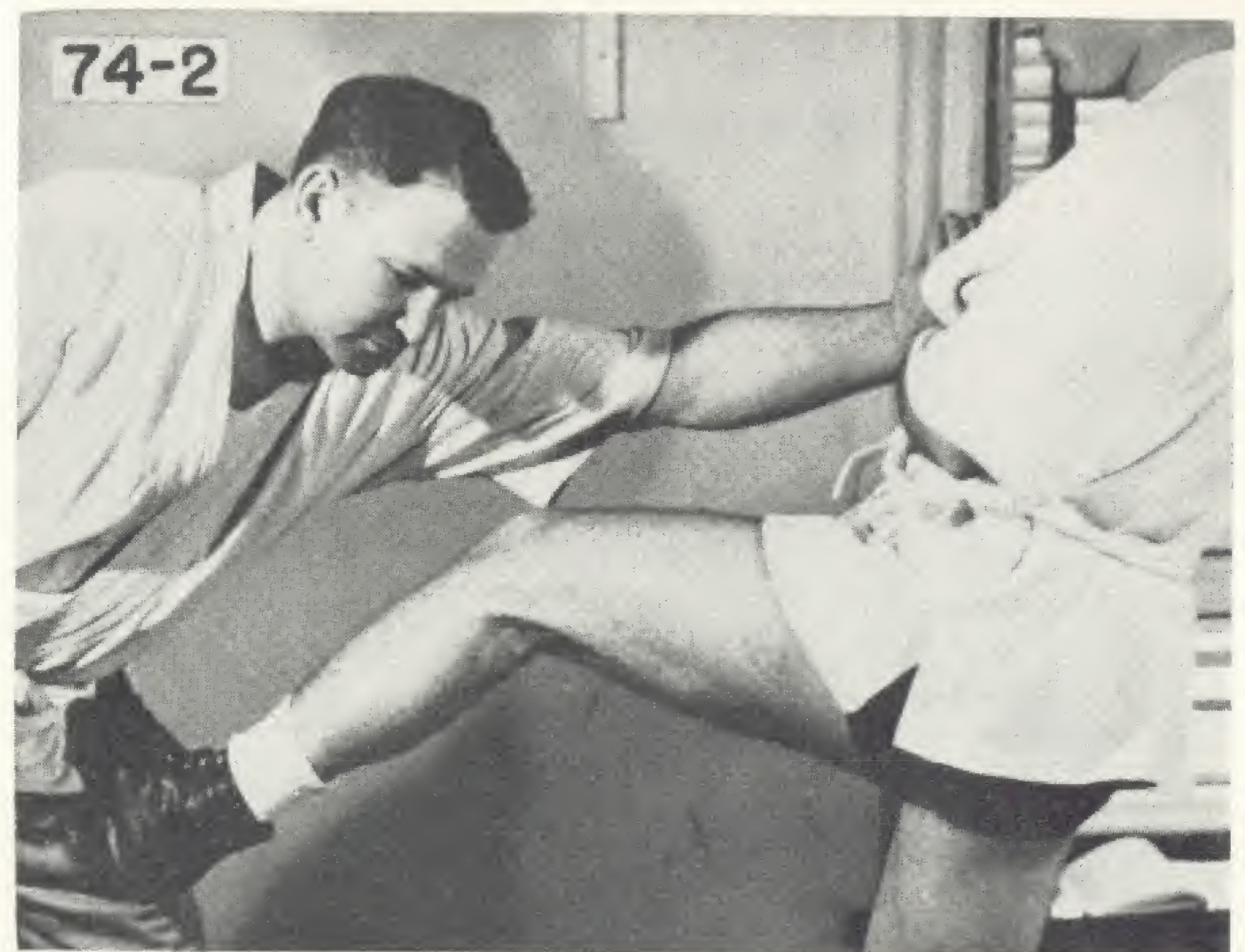
### WRIST THROW (Defensive)



74-1. A wise guy seizes your jacket with his left hand. Put both hands over his wrist and twist to the right.

## THROWS AND LEG TRIPS

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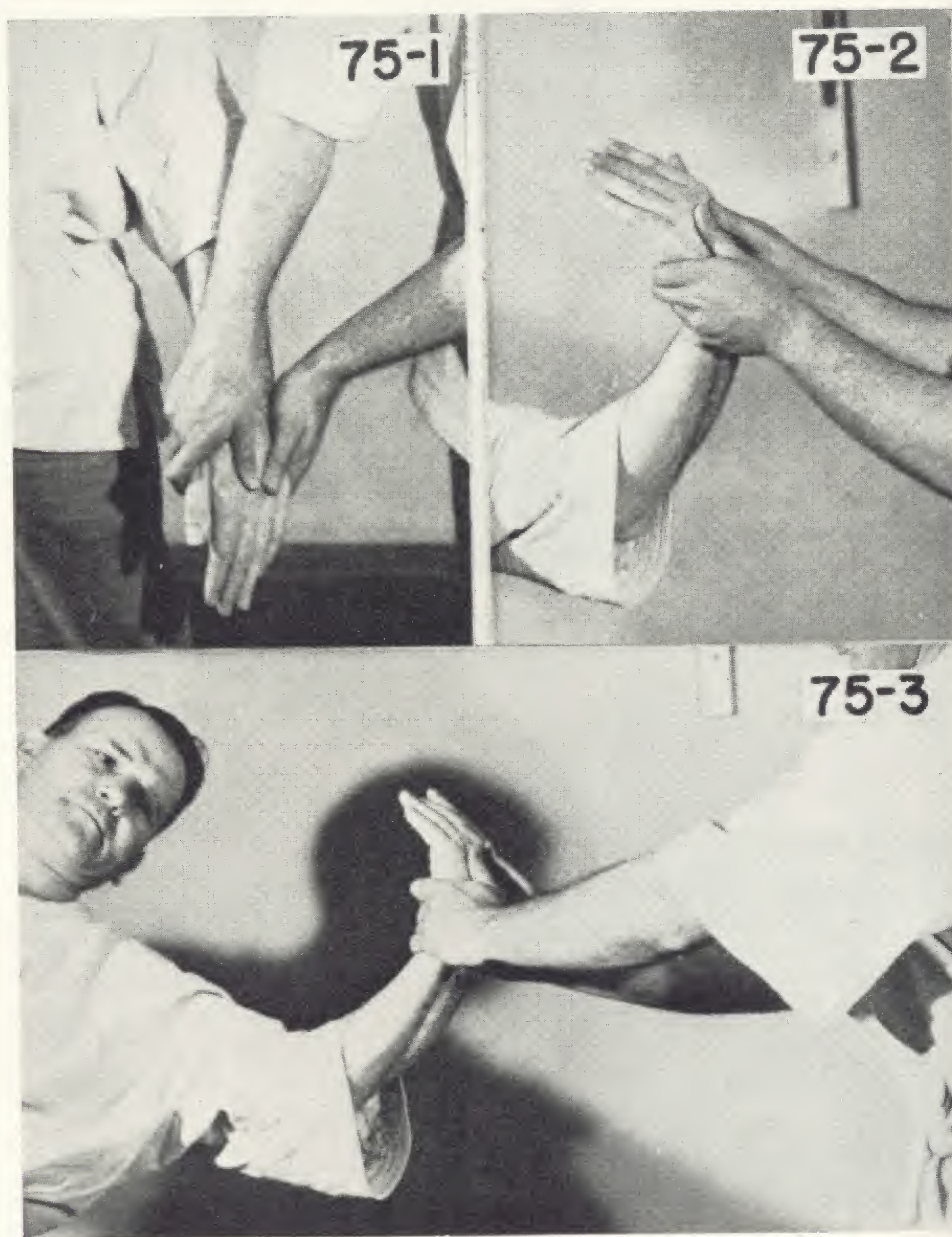


74-2. At the same instant kick to groin and pull his arm. This will release the hold.



74-3. Your fingers of both hands hold his wrist firmly, while both your thumbs join in bending his wrist inward. From this position, swinging his wrist to the right will throw him on his back.



**WRIST THROW (Offensive)**

75-1. Seize opponent's left hand and swing it upward over his left shoulder.

75-2, 3. Proceed as in picture 74-3.

**HAIR GRIP**

76-1. A little hairpulling is indulged in as smarty-pants grasps your hair and pulls your head down.



76-2. Reach overhead with both hands and twist his wrist to the left.



76-3. Apply wrist throw as seen in pictures 74-3 and 75-3. You will note that both your thumbs are in the back of his hand. It is important in picture 76-2 to get your own grip so that your thumb will reach around under the hand so that you can get a maximum twist to his wrist.





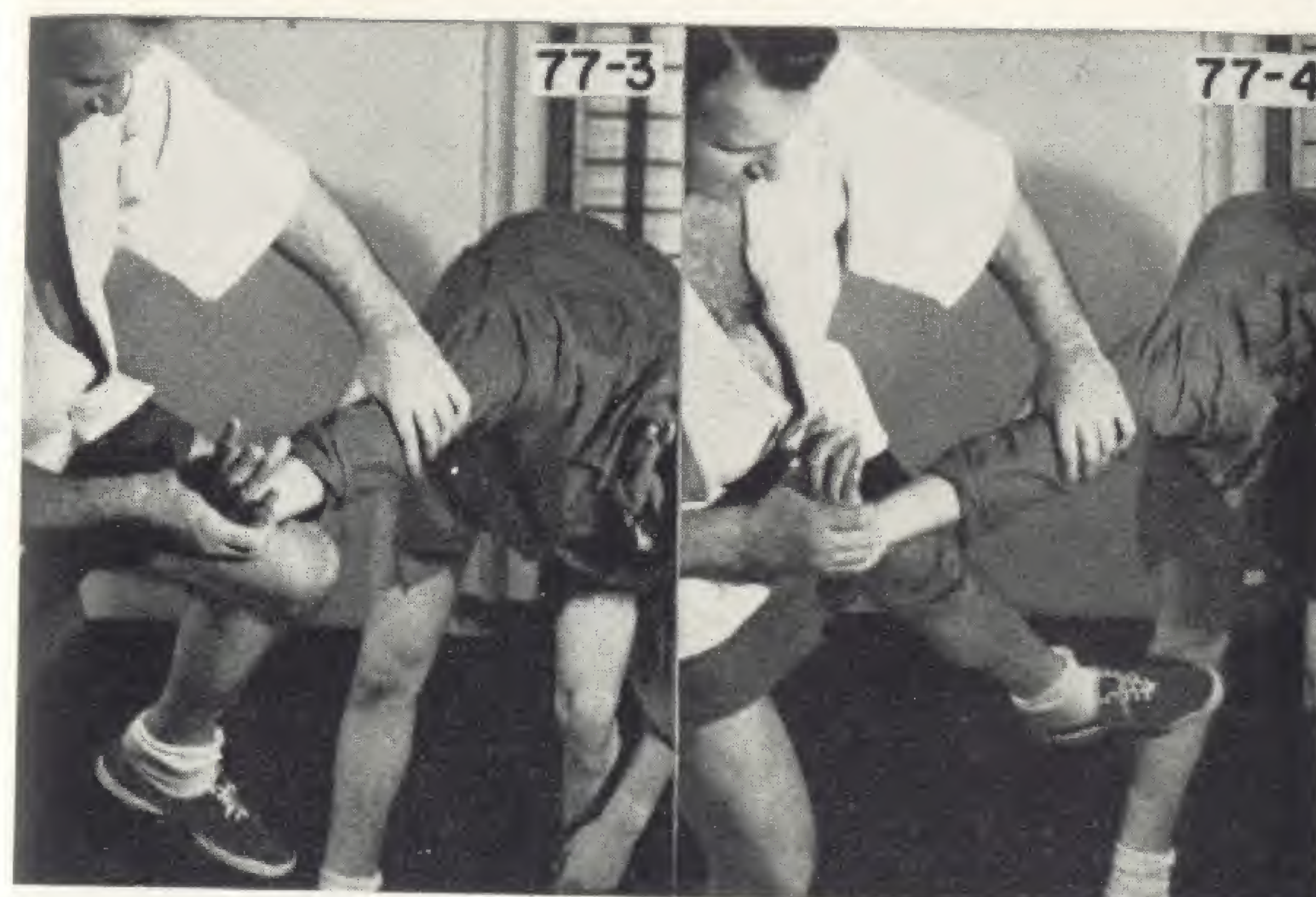
## FRONT LEG THROW



77-1. Opponent pushes you with his right hand.



77-2. With your right hand grasp his four fingers from the top and twist them to the right. At the same time, the heel of your left hand hits his elbow.

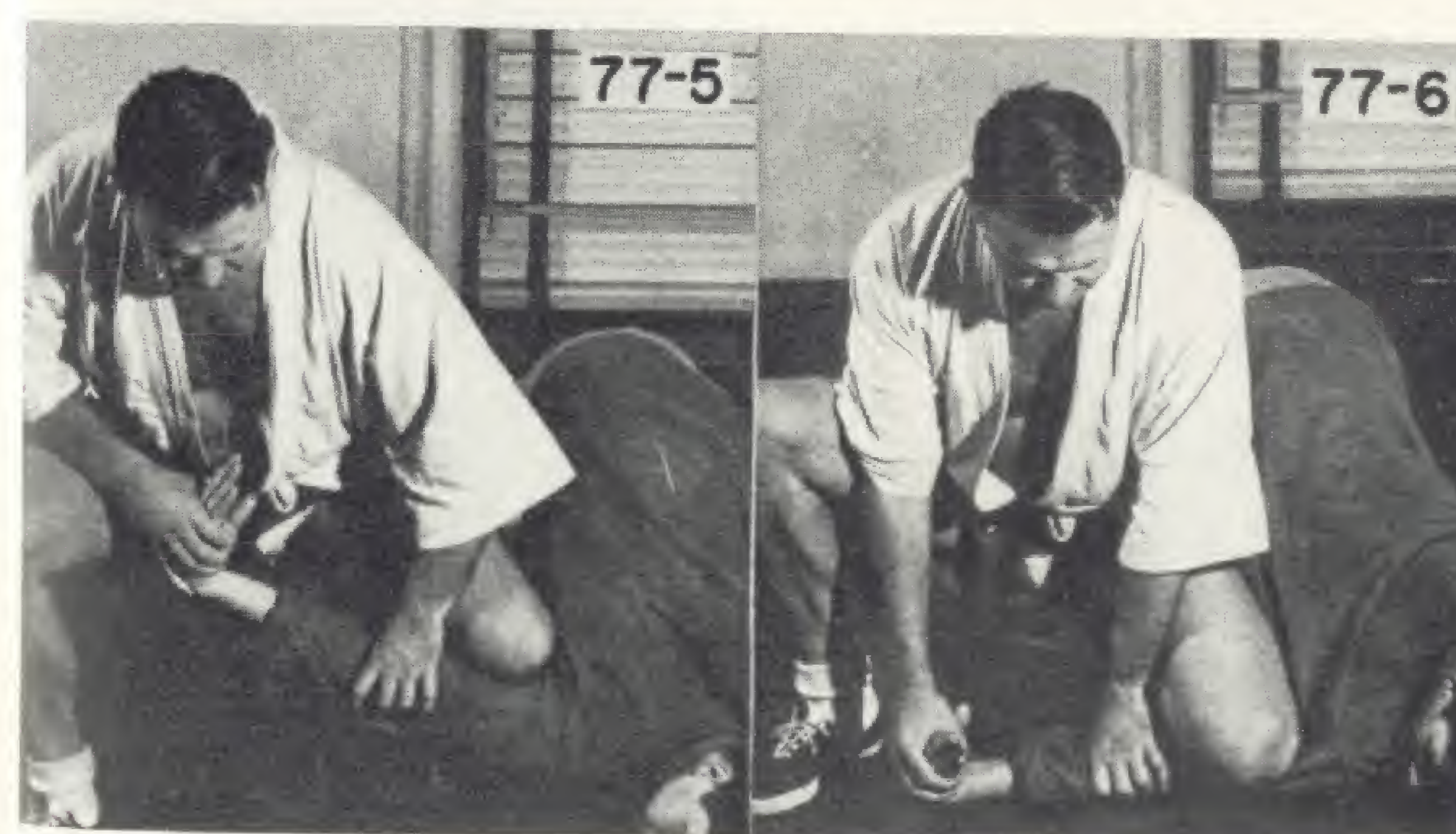


77-3. This will send him reeling forward. Hold a firm grip over his elbow. Bend his wrist inward.

77-4. Pull him forward while you apply kick to the knee.

77-5. This will throw him forward onto his face.

77-6. You can hold him on the floor by putting your left knee into his right armpit and applying wrist bar. (See pictures 30 to 35.)





## THUMB THROW

In which we encounter a little casual treachery!

78-1, 2. From a hand shaking position, this aggressive character (left) exhibits his strength by squeezing your unsuspecting hand. You can teach him a lesson. Squeeze his hand hard, and then suddenly relax your grip, and slip your thumb over his thumb.



78-3, 3a. With your free left hand grasp his hand so that your thumb joins his thumb. Press his thumb backward while with your right leg take a step backward,



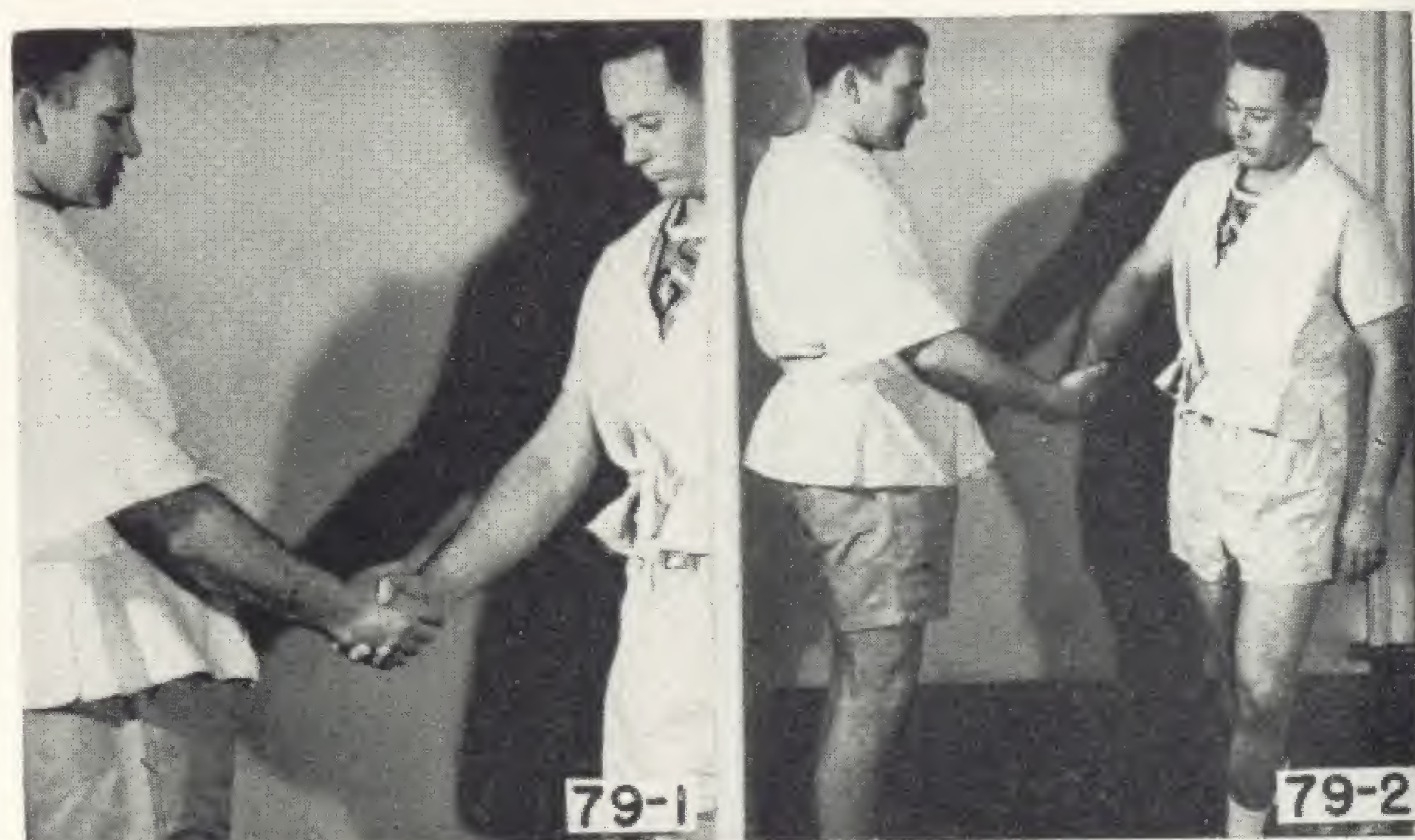
78-4, 5. Pulling him down to his knees.

78-6. Exert more pressure on his thumb and "mister aggressive" will give up his personal olympic games.



**HAND SHAKE THROW**

This is a fast-action throw to be worked against someone who squeezes your hand. It requires plenty of practice to perfect it. (See Key No. 17.)



79-1. Of' muscleman squeezes your right hand.

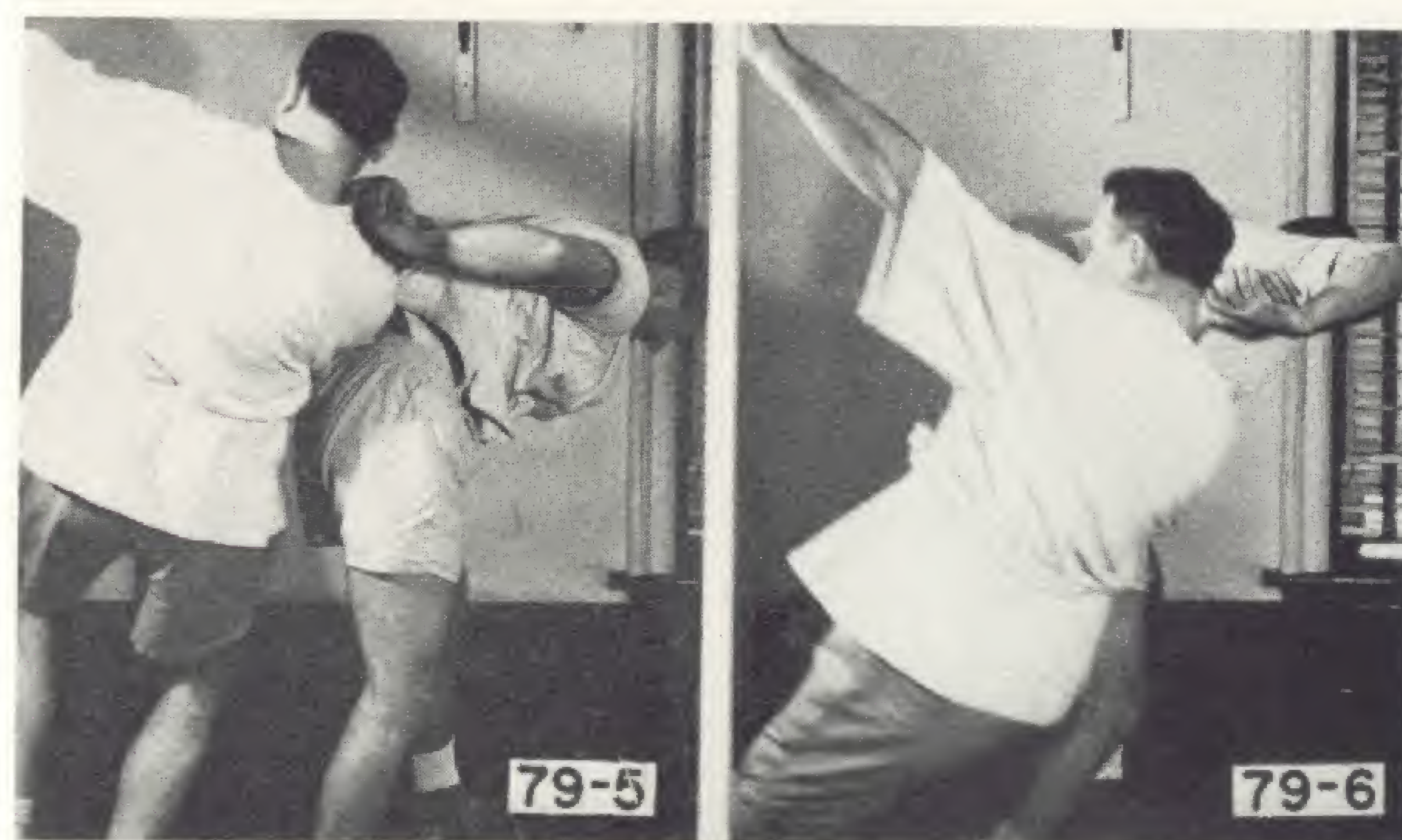
79-2. Pull his hand

79-3. Behind your back and double his wrist inward.

79-4. Turn on the ball of your left foot and grasp his elbow with your left hand.

79-5. As you continue turning, place your right leg behind. His arm now rests firmly on your back.

79-6. Quickly pull him over your outstretched right leg.







79-7. Bringing opponent down hard on his back.

### FLYING MARE

Another effective retaliation against a hand-squeezer.



80-1. The squeeze play.

80-2. Swing his arm over your right shoulder while your left hand reaches up over his arm and grasp the fabric of his upper sleeve.



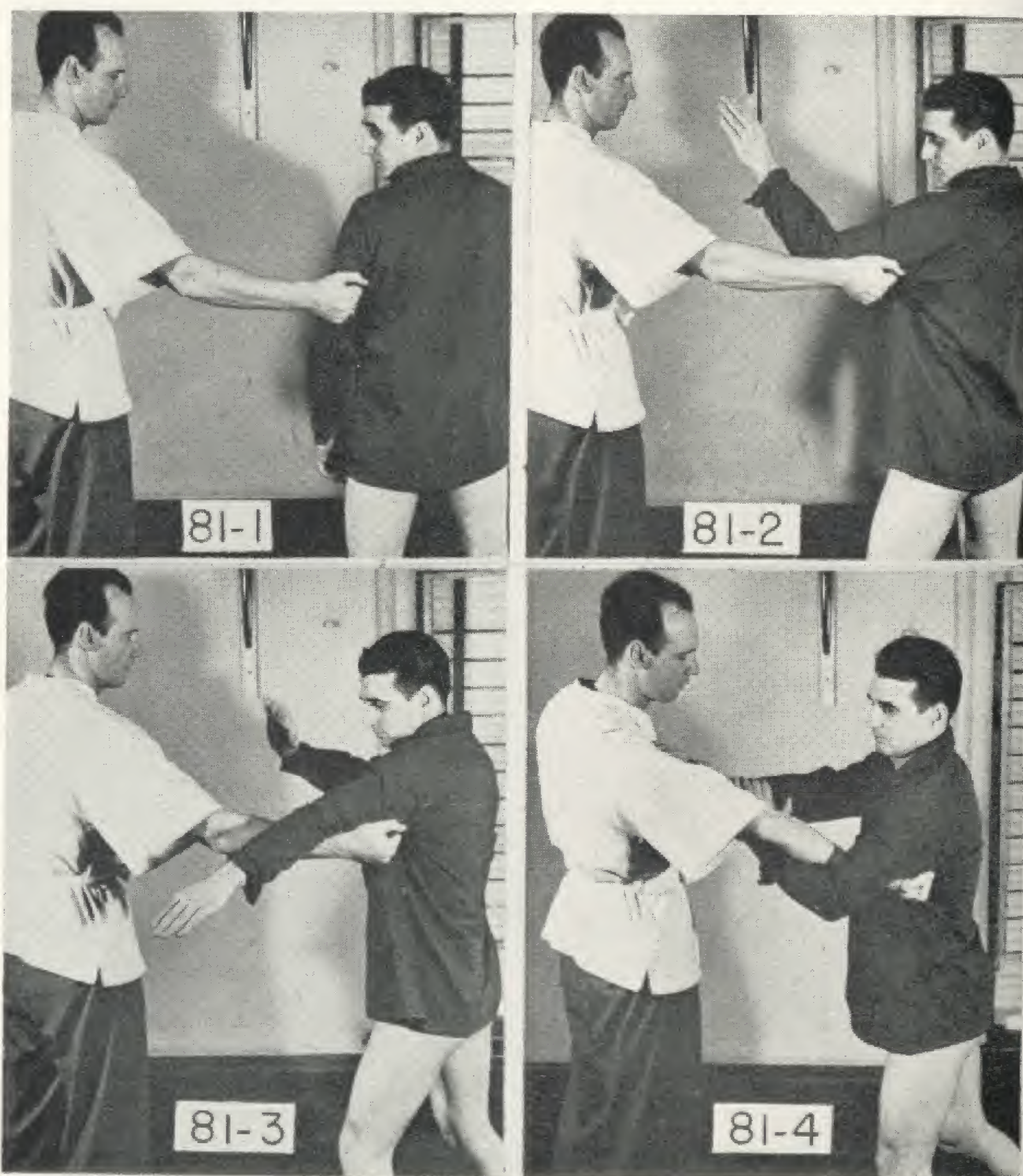
80-3. A slip of the hip and a forward bend will throw him over your right shoulder. (See also pictures 72-2, 3, 4, 5.)





### FRONT ARM BAR THROW (Defensive)

Ever meet the sleeve tugger? The arm bar and leg throw, held very tightly throughout, is poison against the breed. (See Key No. 18.)



81-1. As shown.

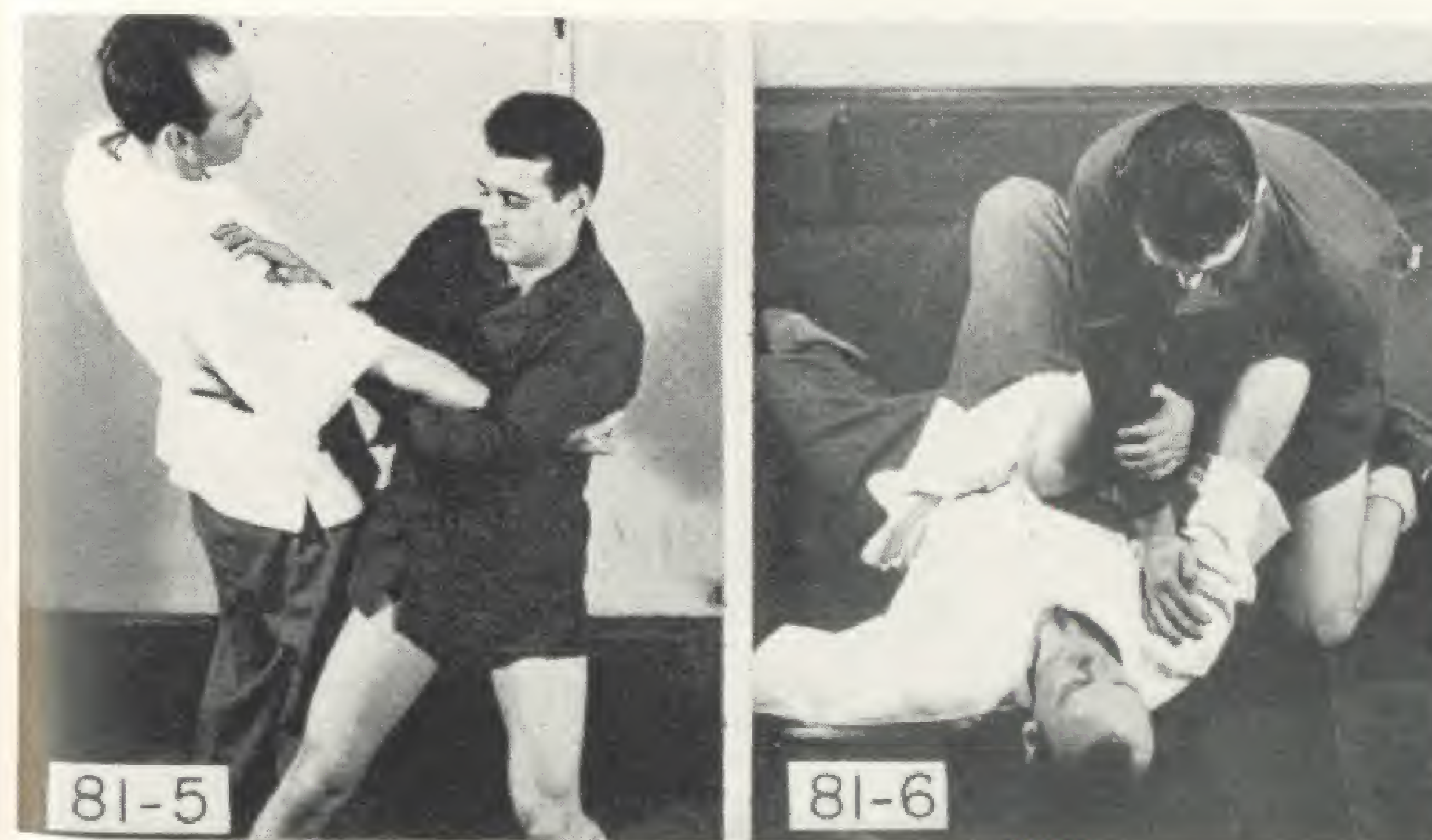
81-2. Wrap your left arm

81-3. Over and above his right elbow.

81-4. The heel of your right hand pushes his shoulder. Your left hand holds onto your forearm. This locks opponent's right forearm.

81-5. Turn on your left foot and step with your right foot behind opponent.

81-6. Trip him. He will land on his back. Fall with the right knee on his lower ribs. Hold on to the arm bar!





**LEG TRIP (Offensive)**

82-1. With the heel of your left hand hit opponent's right shoulder while your hand pulls his sleeve toward you,



82-2. Spinning him around.



82-3. Kick him behind the left knee with your left foot, tripping him.



82-4. He will quickly fall. Keep your hands on his shoulders.



82-5. Apply arm bar and edge-of-hand blow to neck. (See Key No. 27.)

*Warning! Remember:* During practice never actually apply edge-of-hand blow to neck. Simply indicate the blow. The actual, real-life performance of this blow will cause unconsciousness.

**SHOULDER THROW**

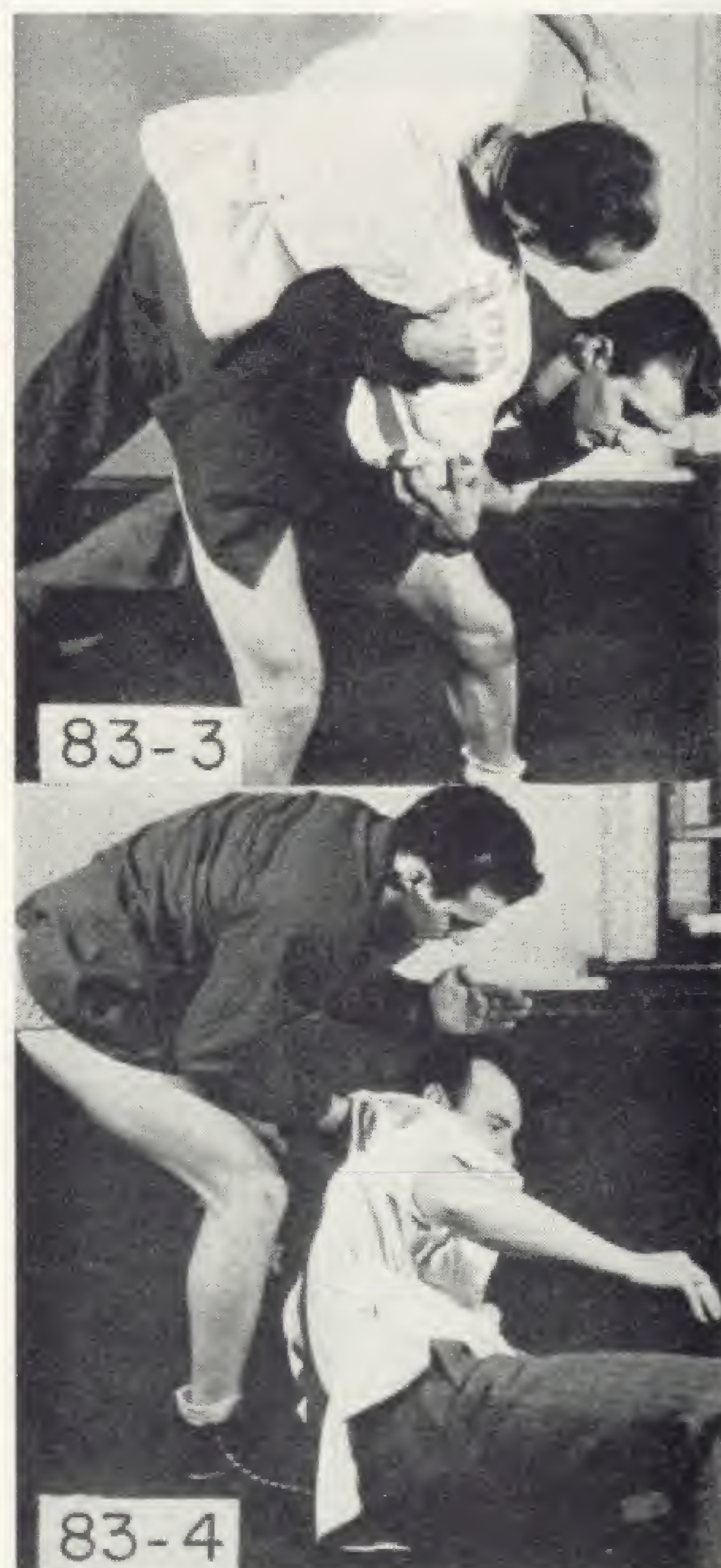
83-1. He's at it again.





83-2. With your left hand grasp his right outside-sleeve. Turn on your left foot and step in under his right arm, until your back is firmly against his right hip. With your left hand hold on to his elbow.

83-3. Suddenly pull his right arm down over your shoulder and bend over



83-4. Until throw is completed. (See also pictures 80-2, 3.)



83-1a, 2a, 3a, 4a. Here is a variation of the leg trip, using a kick to the back of leg for tripping opponent.



**UNDERARM HIP THROW (Offensive)**

84-1. Slide your right hand under opponent's left elbow.



84-2. And raise his arm while you turn on your left foot stepping in front of him.



84-3. Your right hand reaches over his left shoulder, grasping the fabric of his right shoulder. Your left hand lifts his left knee. Now bend forward,



84-4. And throw him over your right hip,



84-5. On his back.

**TURN ABOUT—FROM TACKLE ATTACK**

This is a speedy throw against a tackle, something you didn't learn in finishing school. Needs lots of practice to get your feet properly and quickly behind opponent's leg, as shown in the photos.



85-1. This misplaced collegian attempts to tackle you.





85-2. Grasp his right wrist with left hand. Step forward on your left foot and hook your right cupped hand under the upper part of his right arm.



85-3. Pull him around and hold him tightly pressed against your body. Your right hand is around his waist. Your left hand pulling his left sleeve.



85-4. Secure this position and step behind him. Turn on your left foot and kneel. At the same instant stretch your right leg behind his left leg. Your foot is flat on the ground.



85-5. Your left hand still pulls his sleeve, your right hand resumes the waist hold, tripping him forward over your outstretched knee.



85-6. He falls flat on his face, an all-American out. You can hold him down like this: your right knee is in his left armpit; his twisted arm rests on your left knee, your left hand holding his wrist; your right hand, cupped, pulls his head around. In pulling his head and lifting his arm upward, you can dislocate his neck, and—cheery afterthought—fracture his arm.





## CHAPTER 9

# Defense for Women

Here at last is the most up-to-date and practical method by which the unquestionably weaker sex can even things up and put aggressors to rout. As in any other physical or athletic endeavor where skill is important, there is no reason why a woman cannot apply the modern self defense as well as a man. So pitch in, girls, perfecting these holds is only a matter of constant practice and speed.

### HAIR HOLD



86-1. The blighter pulls your golden locks.



86-2. With your left hand grasp his right sleeve and pull him toward you. Quickly jab him in the eyes with your fore- and second fingers. (See Key No. 11.) This is sufficient to break the hold. If you are not satisfied with the result, however, follow up with chin jab throw. (See also Key No. 12.)



86-3. Jolt him with the heel of your right hand under the chin, pulling his left sleeve.

## DEFENSE FOR WOMEN

119



86-4. Step with your right leg behind his own, tripping him.

### FRONT EMBRACE

87-1. Undesirable person embraces you. (There's no need to tell you what to do when anyone else does so.)

87-2. With edge of both hands apply blows to lower ribs, knocking out his wind. (See Key No. 7.)







87-3. Should he still hold on to your dress, grab with both hands behind his neck and jab thumbs behind ear lobes.

### WAIST EMBRACE

88-1. This character puts his left arm around your waist.

88-2. With your left hand reach back and grasp his sleeve. Step behind him with your right leg. Smash your right, cupped hand over his face.

88-3. Now quickly bend your right knee into the back of his knee. Pull his sleeve and jerk his head back. He will trip

88-4. And fall on his back.







88-5. If this goniff really is dangerous, grasp his left wrist and apply wrist bar. Follow up with kick to groin.



### SHOULDER HUG (A)

Defense: Hip Throw

89-1. A maudlin merrymaker puts his left arm around your shoulder.



89-2. Reach with your right arm around his waist, holding onto his jacket. Step with your right leg in front of him.



89-3. Bend forward and drag him over your right hip. Your free left hand reaches backward, palm up, lifting his knee.





89-4

89-4. A sudden forward bend will throw him over your right hip.



89-5

89-5. Seize his right arm and wrist and snap it, while the heel of your right foot kicks your inebrate in his lower and very tender ribs.

## SHOULDER HUG (B)

Defense: Knee Throw (lost week-end special)



90-1

90-2

90-1. He's in again.

90-2. With your right hand reach under his left arm and grasp his hair, pulling his head back. At the same time, step with your right leg behind him and bend your knee into the back of his knee. Pull him backward over your knee. He will trip



90-3. And fall hard on his back.

90-4. Apply wrist bar and kick to lower ribs, which are probably insulated by alcohol. Proceed as in picture 88-5. (See also Key No. 30.)



### HANDBAG SNATCH (A)

91-1. The culprit reaches with his right hand for your handbag.

91-2. Turn on your left foot. Reach back with your right hand and seize his wrist.

You are simply going to let your pocketbook drop, because you will need both hands. It is no good trying to hang onto it because if you don't break up this attack, the thief will get it anyway. Besides, he may grab it with his other hand. Thus, he will be too occupied to retaliate. But move fast.





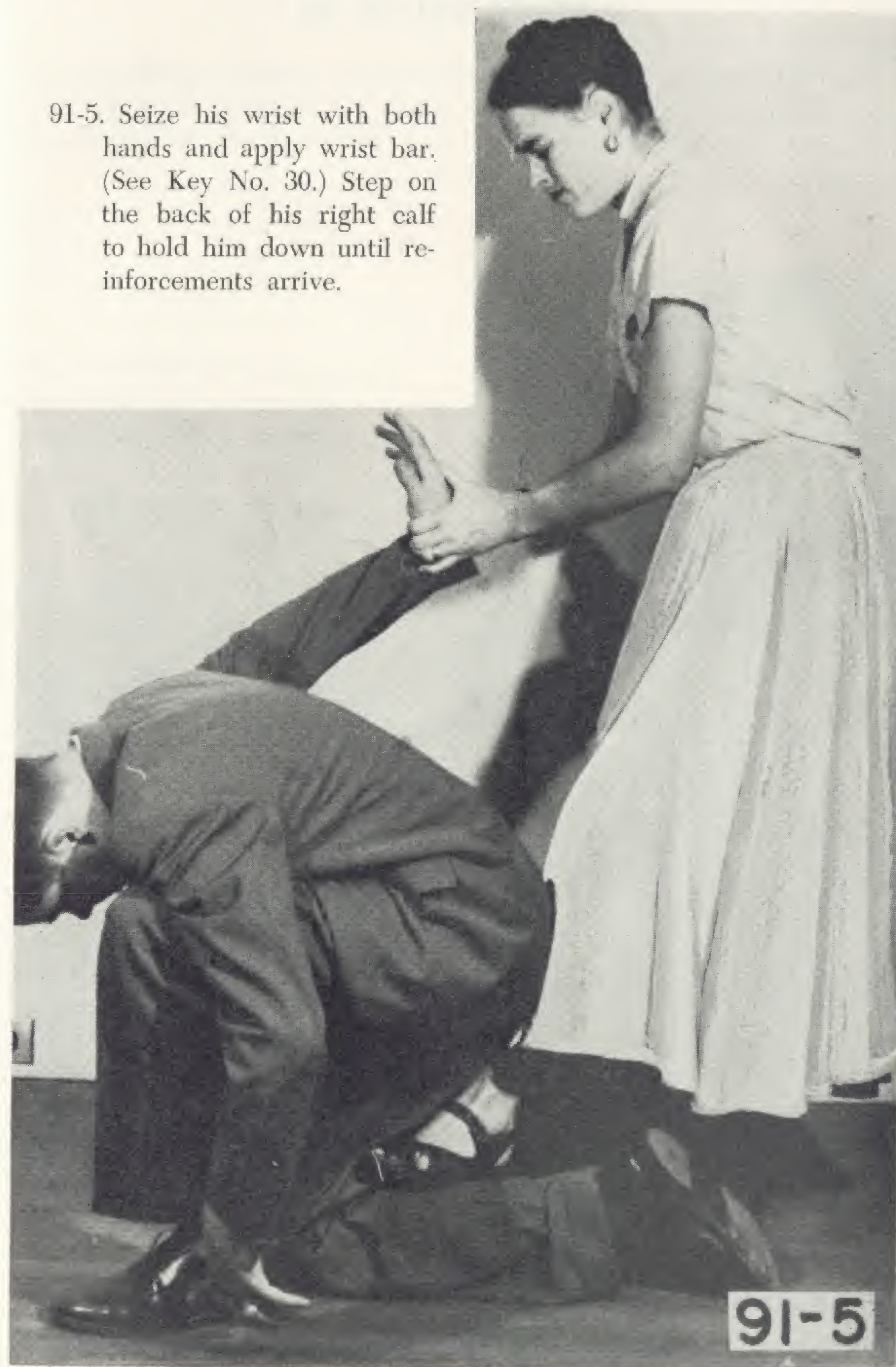


91-3. Twist his wrist and keep turning

91-4. Till you stand in back of him. With edge of your free hand apply blow just above his elbow.



91-5. Seize his wrist with both hands and apply wrist bar. (See Key No. 30.) Step on the back of his right calf to hold him down until reinforcements arrive.





**HANDBAG SNATCH (B)**

In this different version of a bag-snatch, it can be pointed out that the lady is not holding her bag wisely. This is almost a good "hold" with the corner of the bag nestling into her crooked elbow, but she should be grasping the front corner with her right hand. The thief



92-1. Grabs your handbag with his left hand, for he is being stealthy in his movements and a quick left handed move is not as obvious.



92-2. Let the bag go. This holds his attention to keep the bag from falling, and gives you the split second to start moving fast. Remember, if anything, he expects you to freeze, and clutch for the slipping bag.



92-3. Not moving your right much yet, reach over with your left hand and seize his left wrist, now following up with both hands, and







92-6. So you can pull it over your left shoulder.

92-7. Butt with your back and bend, throwing him over your left shoulder. This is another version of the "flying mare," picture 80-3.

## WAIST EMBRACE

From the rear



93-1. This aggressive romeo embraces you with his left hand and bends your head back with his right hand.



93-2. With your right fist hit his embracing hand down, at same time grabbing his right wrist with your left hand. The down hit will have freed you so that you can

93-3. Turn sharply to left, raising his right hand over your head (you have ducked down a bit) pulling his hand straight away from your neck. This is an extremely good idea, and he will probably not expect so much action. Now hit him with your right elbow in the stomach and jaw.

93-4. Follow up with edge-of-hand blow to neck, and



93-5. Blow to temple that should dampen romeo's ardor. If you are a "lady cop" you will have time now to draw, and pick romeo up for a masher charge.



**UNDERARM HOLD**

From the rear



94-1. This masher comes from the rear, as shown.

94-2. Stick both thumbs under his little fingers (pitting your strong thumbs against his weakest fingers, and it will work)!

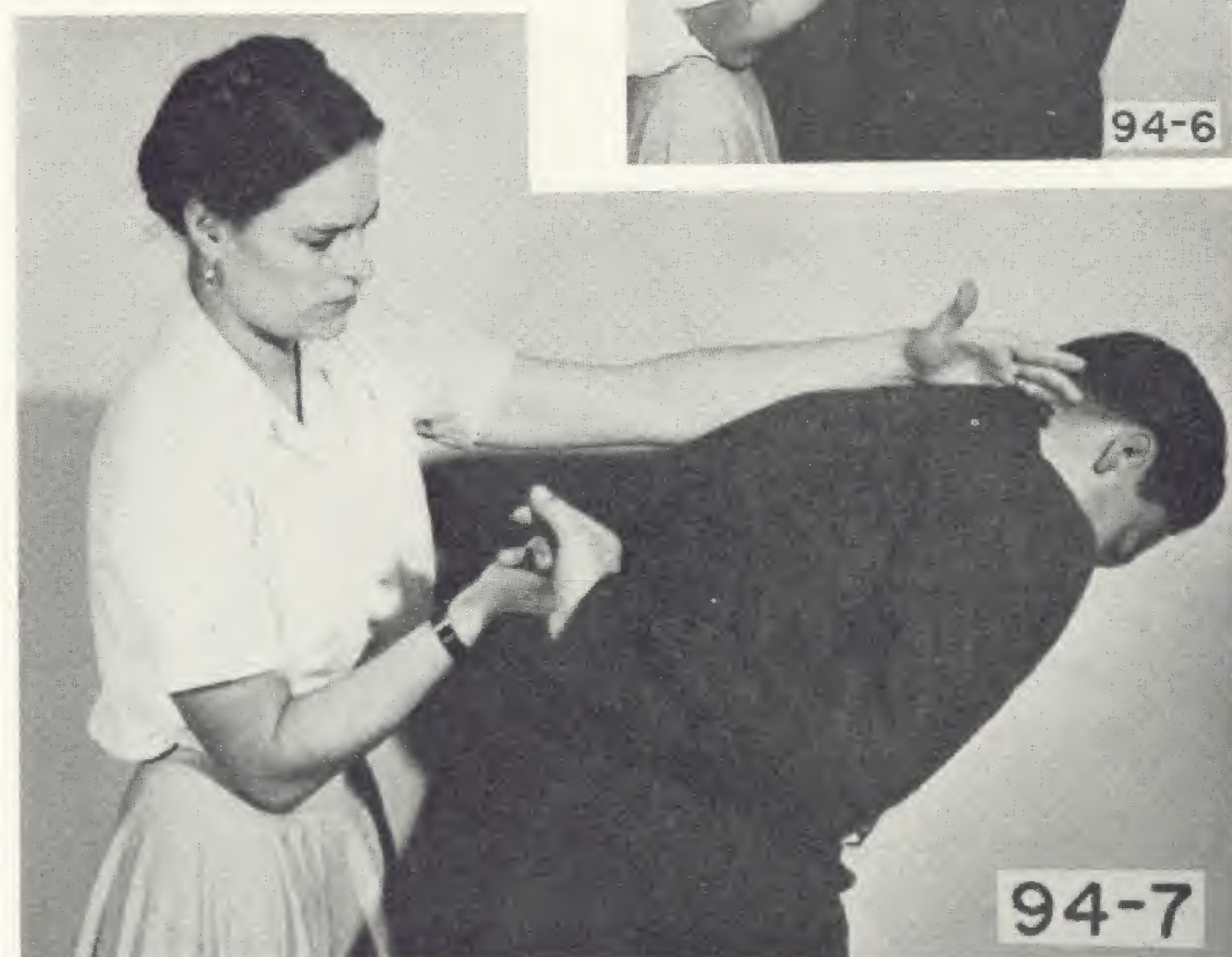


94-3. Quickly pull his fingers and arms wide apart.



94-4. Let go of your left finger hold, but turn fast to your right and twist his finger





94-5. To the right until he turns

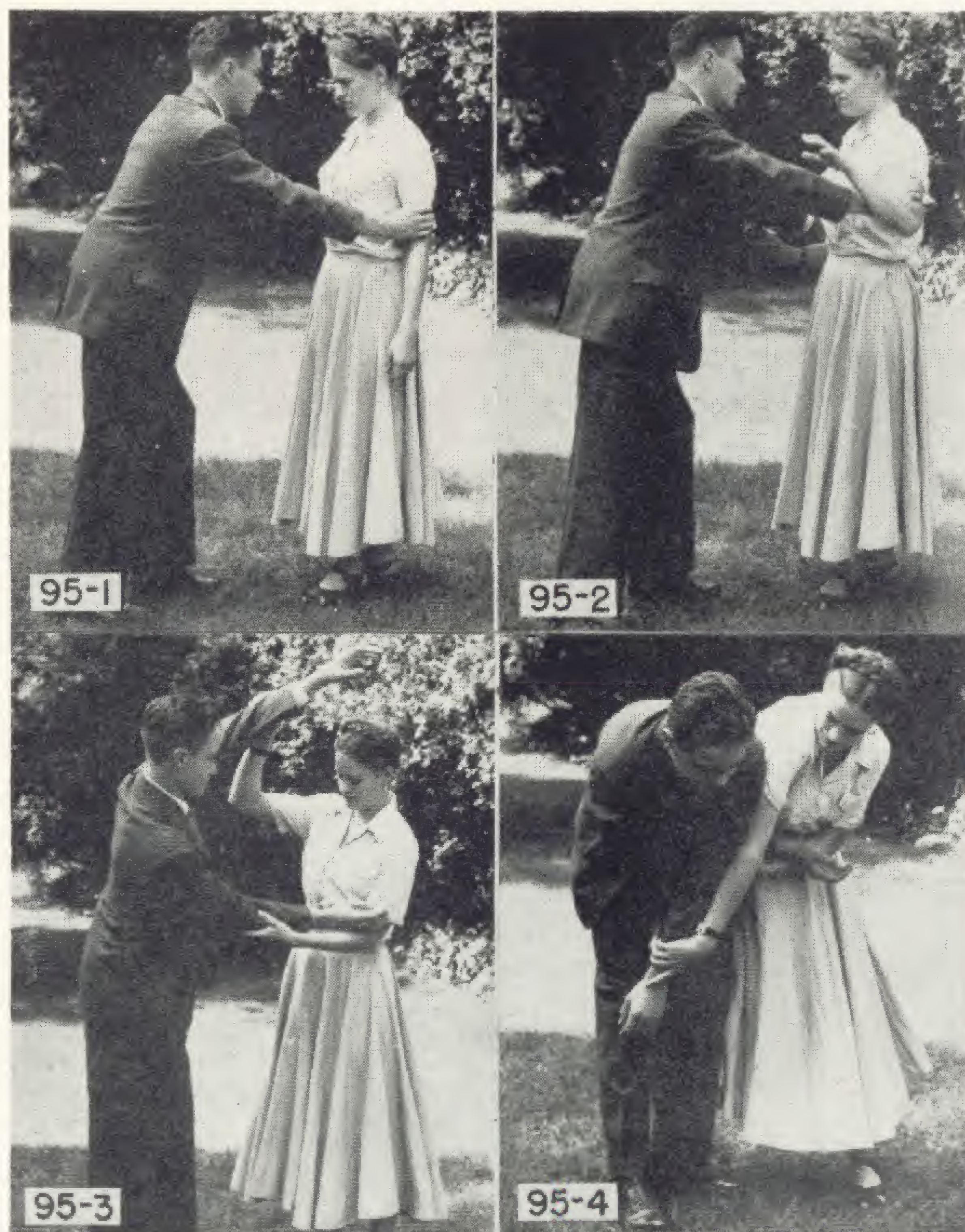
94-6. And you stand all the way in back of him, pulling his fingers and arm up. Remember, you keep twisting his finger by turning right around behind him.

94-7. Hit him hard with the edge of your free left hand. (See Key No. 6.)



### DOUBLE ARM HOLD

There is a variety of defenses against this "masher," as grandma used to call him, and his double arm hold. This is one. (See also pictures 83, 1-4.)



95-1. He mashes.

95-2. With your cupped left hand hit his right arm down. Kick him against the shin (not shown).

95-3. With the heel of your right hand hit his left arm up. This action will break the hold.

95-4. Fold his left arm over his right and hold him firmly.

95-5. Place your right foot behind his left leg. Release your right hand hold for duty elsewhere, and quickly grasp his hair

95-6. Pulling him backwards over your outstretched right leg. And down he goes!



**WRIST HOLD**

Here we have romeo with muscles. An effective, but simple defense as he

96-1. Holds your right wrist.

96-2. Grasp your own right fist with your free left hand. Kick him in the the shin.

96-3. Now pull upwards, working against his thumbs, taking a step backwards.

96-4. The upward pull, plus your backward step, carries enough strength to break his hold.



96-5. Now, to insure yourself a little peace, smash your clenched fists against the bridge of his nose.





### WRIST CARRY BREAK



97-1. Romeo, leading you off for a heart-to-heart talk, holds your right hand in a wrist carry.

97-2. That's too close, says you, as you suddenly jump around to your left, coming down with your left forearm on his left arresting hand.

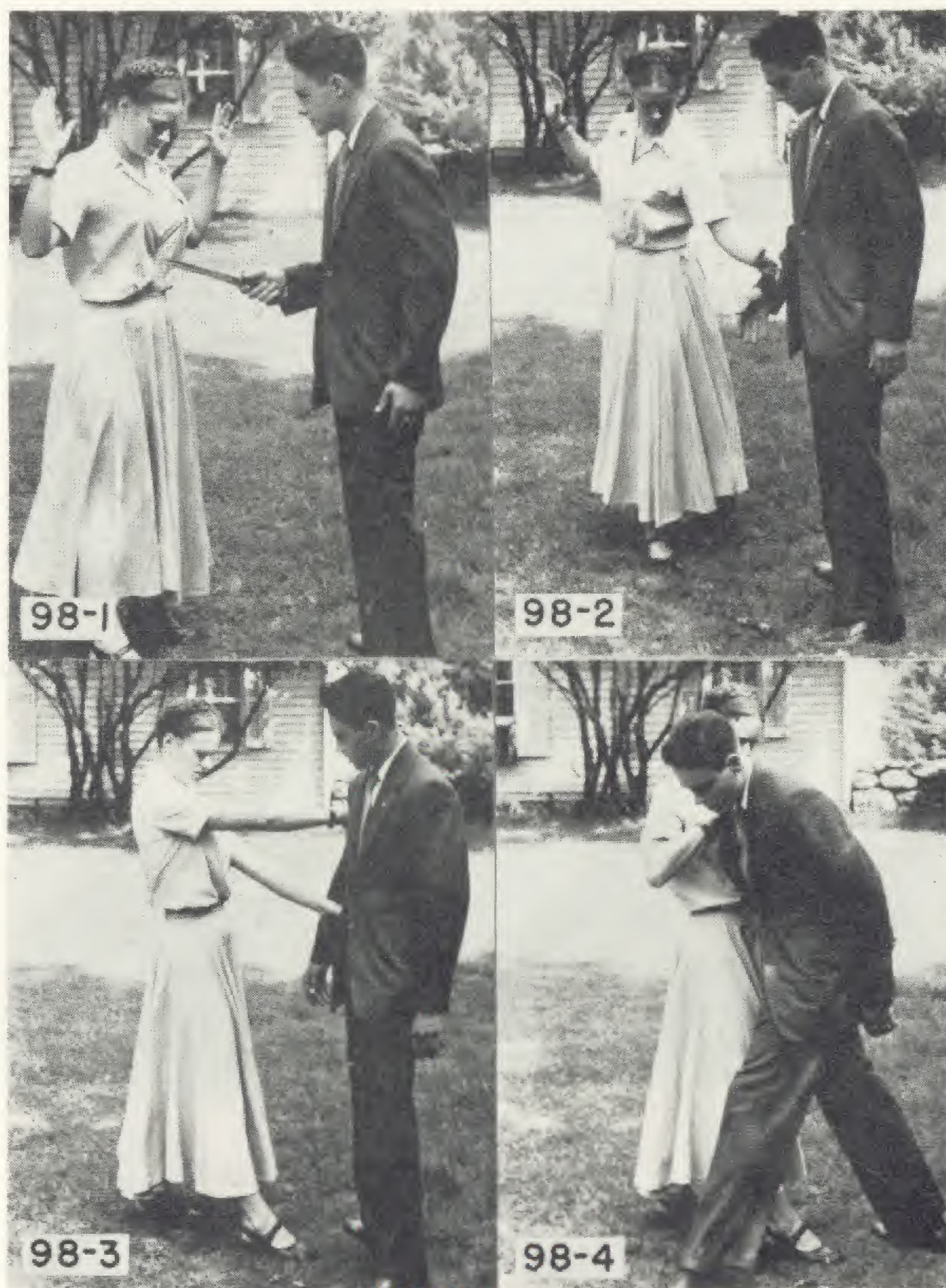


97-3. Now hit him with your left elbow in the stomach. Even if he's well-conditioned, this blow, catching him unprepared, will squelch him.

97-4. With your left arm seize his right sleeve and pull him toward you. With the heel of your free right hand jab him under the nose. That should end his ardor and your troubles.





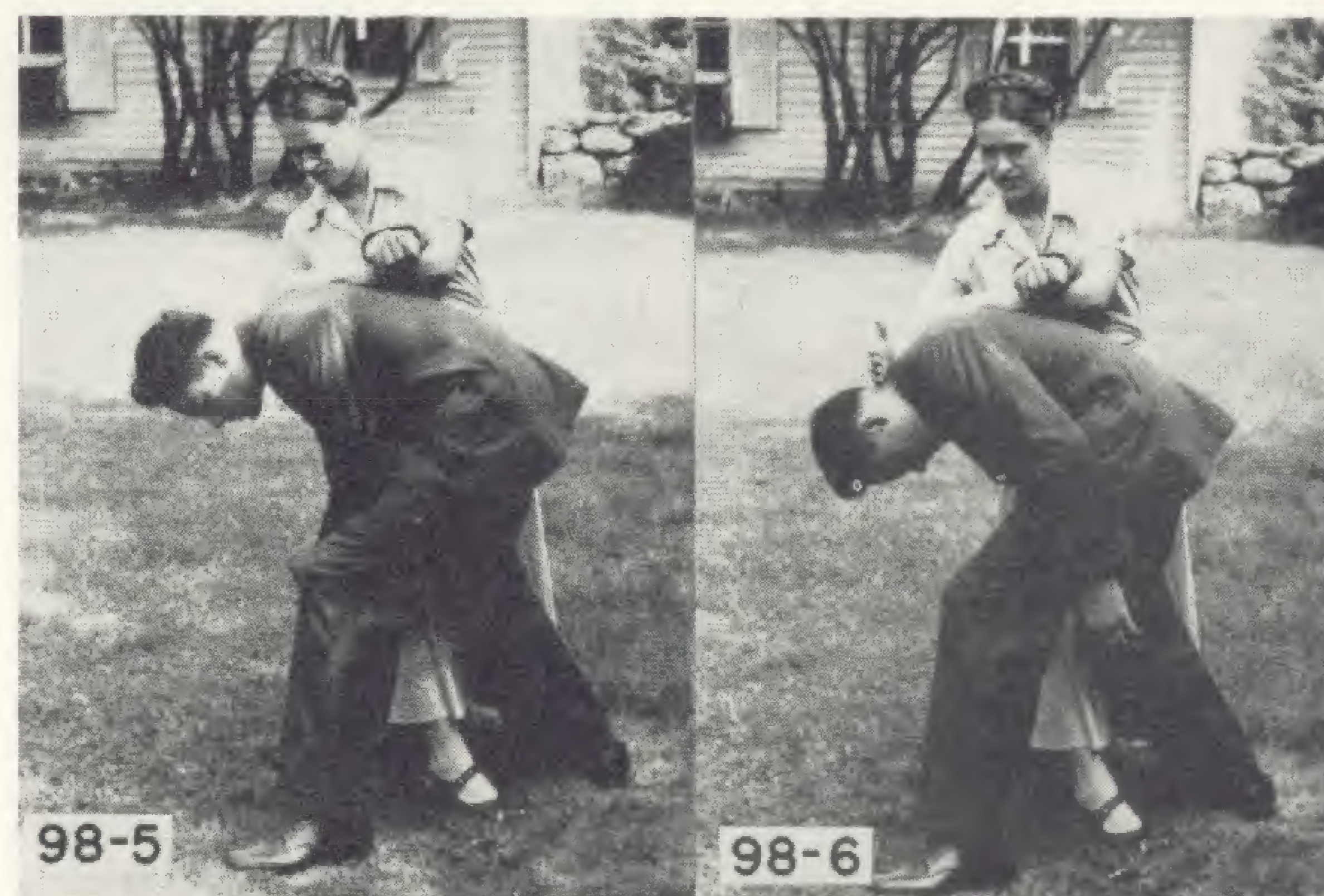
**KNIFE HOLD-UP**

98-1. The attacker holds you up at the point of a knife. Raise your arms. This will give you time to think and act.

98-2. Quickly turn to the right, away from the knife. At the same instant hit him hard on the wrist with the edge of your left hand. He will drop the knife. This maneuver is effective, but it must be applied with full force. If you should miss, follow up immediately with kick of your right foot to groin.

98-3, 4, 5. Now apply shoulder carry in the manner described in pictures 84, 1-8.

98-6. With your free right hand, apply edge-of-hand blow to his neck.







98-7. Follow this up with right knee kick to face.

98-8. This should permit you to hold him in the shoulder carry as shown, and lead him to the Marines.

### RIGHT HAND ATTACK WITH WEAPON



99-1. The courageous character holds a blunt weapon in his right hand, poised to strike.



99-2. With your left hand grasp his striking arm in the bend of his elbow, and push him away. With your right hand grasp his wrist and pull him towards you.

99-3. This concerted action will spin him around. Step with your left foot behind his left leg.

99-4. And throw him over your outstretched leg. You can follow this throw with kick to face, our old stand-by.





**REVOLVER DISARMING**

100-1. With a gun to your middle there's no time to fiddle, or to think of corny rhymes. Raise your arms immediately. Take your time to think. Wait for the gunman to reach for your pocketbook or watch, etc.

100-2. Turn quickly to your right and with your left hand grasp the barrel of his revolver, pushing it away from your body. Your hold on the barrel will prevent him from discharging the gun.

100-3. Grasp the gun barrel with your free right hand and jerk it up towards the aggressor.

100-4. Twist gun with both hands to your left.

100-5. When twisting the gun you will have his finger caught in the trigger guard. He will release the gun or suffer a broken forefinger.

100-6. Smash the released gun against his temple.





## CHAPTER 10

### Boxing

Now we come to dealing with deviltry with a plan—the aggressor who has a system. If he assumes a boxing position, you should immediately fall into the following parrying stance: place your left foot forward. Knees are bent. This will give you proper balance. Hold your arms across your body as in photo 101. Keep both hands open with fingers extended and thumbs up.

The elbow of your left arm rests on the back of your right hand, and the left hand lies on the right upper arm near the elbow. From this position you can move your hands very fast, and your arms form a protection for your solar plexus.

When striking and parrying, blows are applied with edge of hand in a swift striking motion of your forearm. Wrist and fingers are rigid, thumbs are up. Palms are down.

Keep your knees bent and hips loose. Be everlastingly on the alert. If a punch should come your way, roll with it into position to parry his blows and to counter-attack. (This method can also be applied to knife disarming.)

Notice in photo 101 that opponent extends his left arm. Hit him with the edge of your left hand against the wrist while you bend over your right hip away from him. Then seize his wrist for counter-attack.

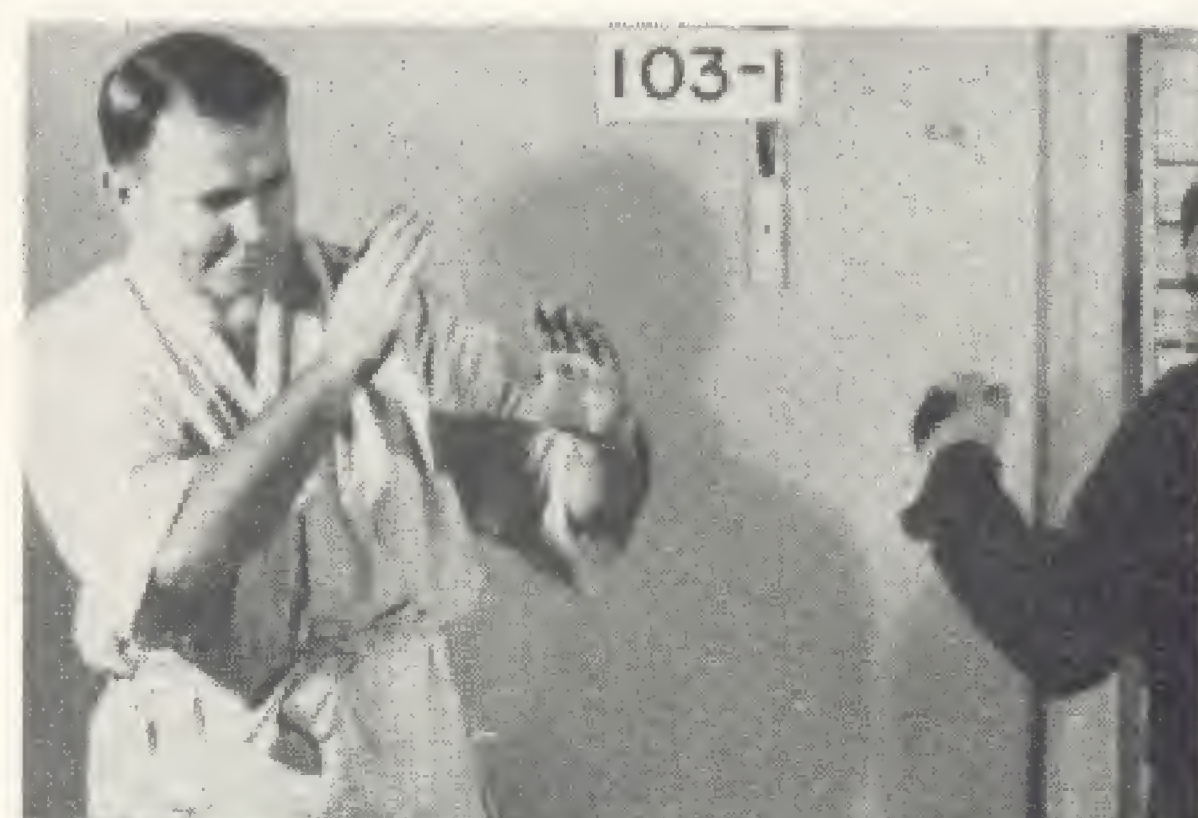


101. Parrying position against a boxer.



102. Another good parrying stance. Hack with edge of hands on his attacking forearm. This will temporarily paralyze the arm—and at this moment you should apply a hold.

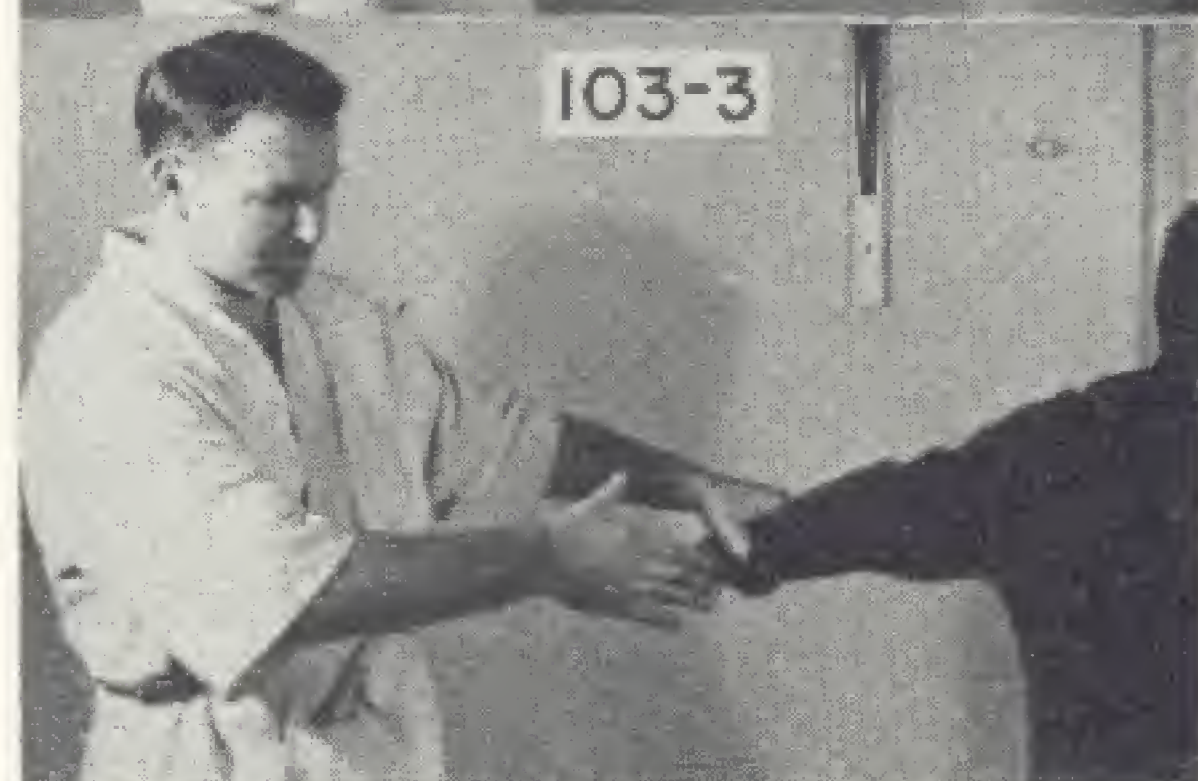


**LEFT JAB (A)**

103-1



103-2



103-3

103-1. Our mutinous opposition leads with his left. Get into parrying stance as described in photo 102.

103-2. Crack the opposition with the edge of your left hand against his wrist, while bending over your right hip away from him.

103-3. At the same instant grasp his left wrist with both hands



103-4



103-5



103-6

103-4. And swing his captured arm to your right

103-5. Over your head, till you stand in back of him.

103-6. Fold his left arm like an accordion up behind his back.

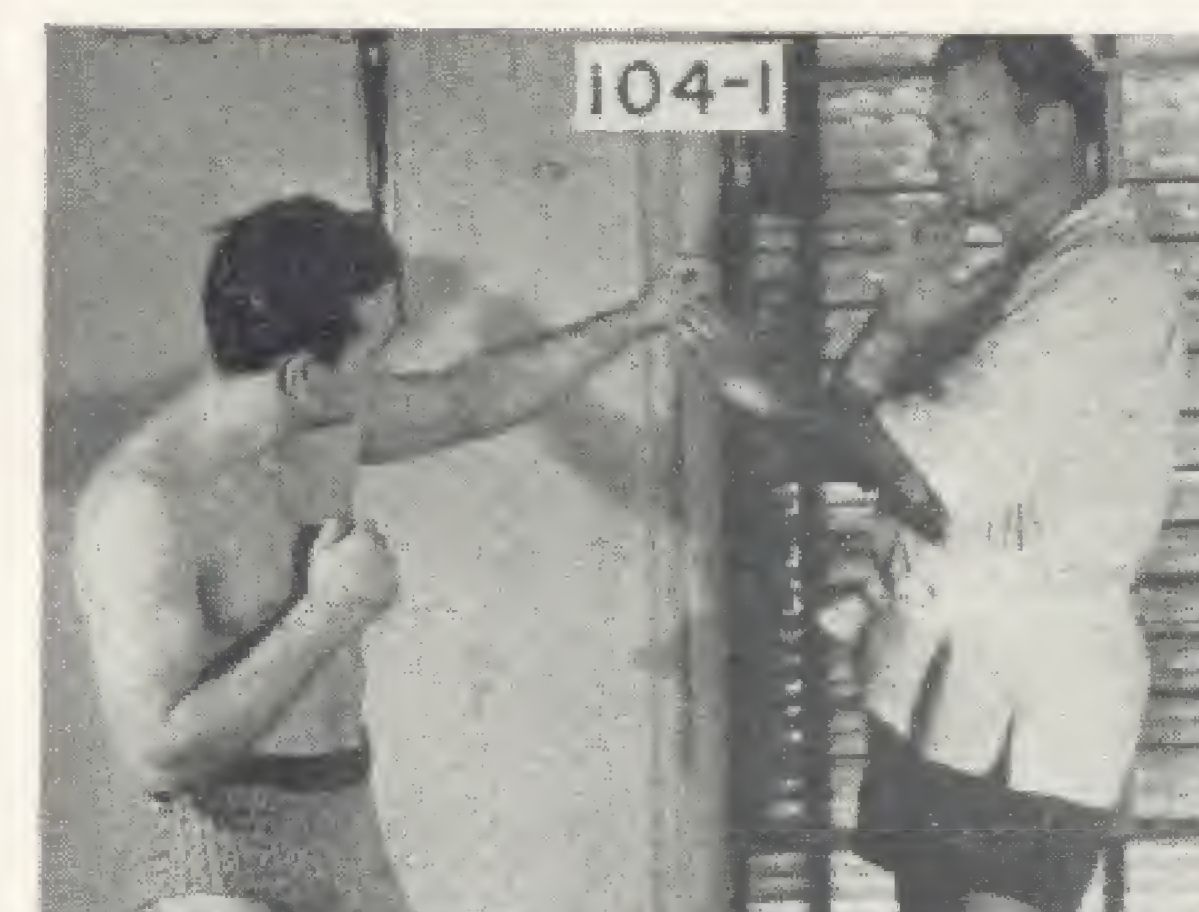


103-7

103-7. Bend his wrist hard and with your left hand get a firm grip over his elbow. (See wrist carry, pictures 46, 7-9.)

**LEFT JAB (B)**

104-1. "... And another left..." Assume parrying stance as described in photo 102.



104-1



104-2

104-2. Seize his left wrist with your left and pull him toward you.



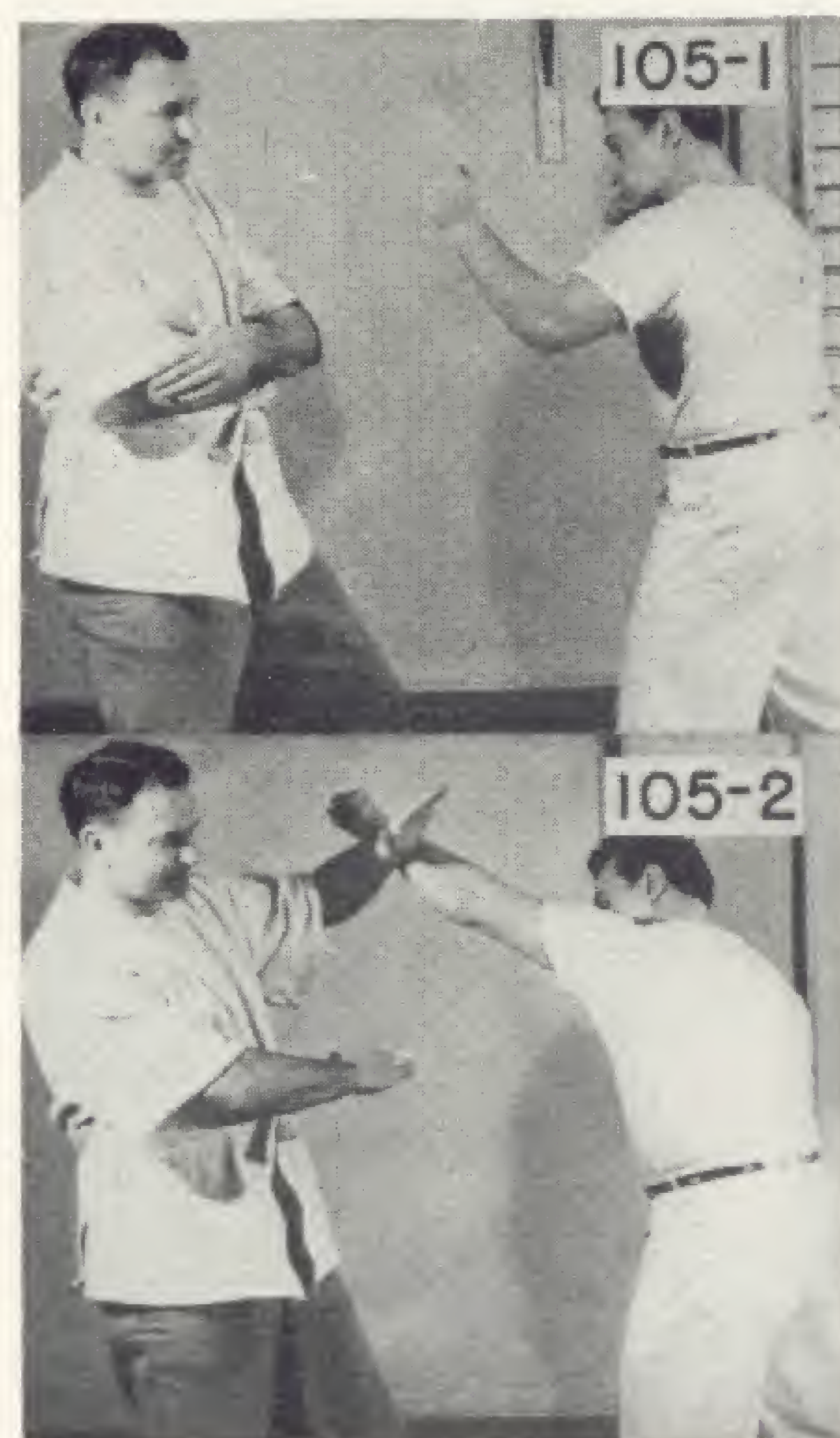


104-3. Give with that paralyzing edge of right hand to his side of neck, and with your right foot step into his left knee, bend.

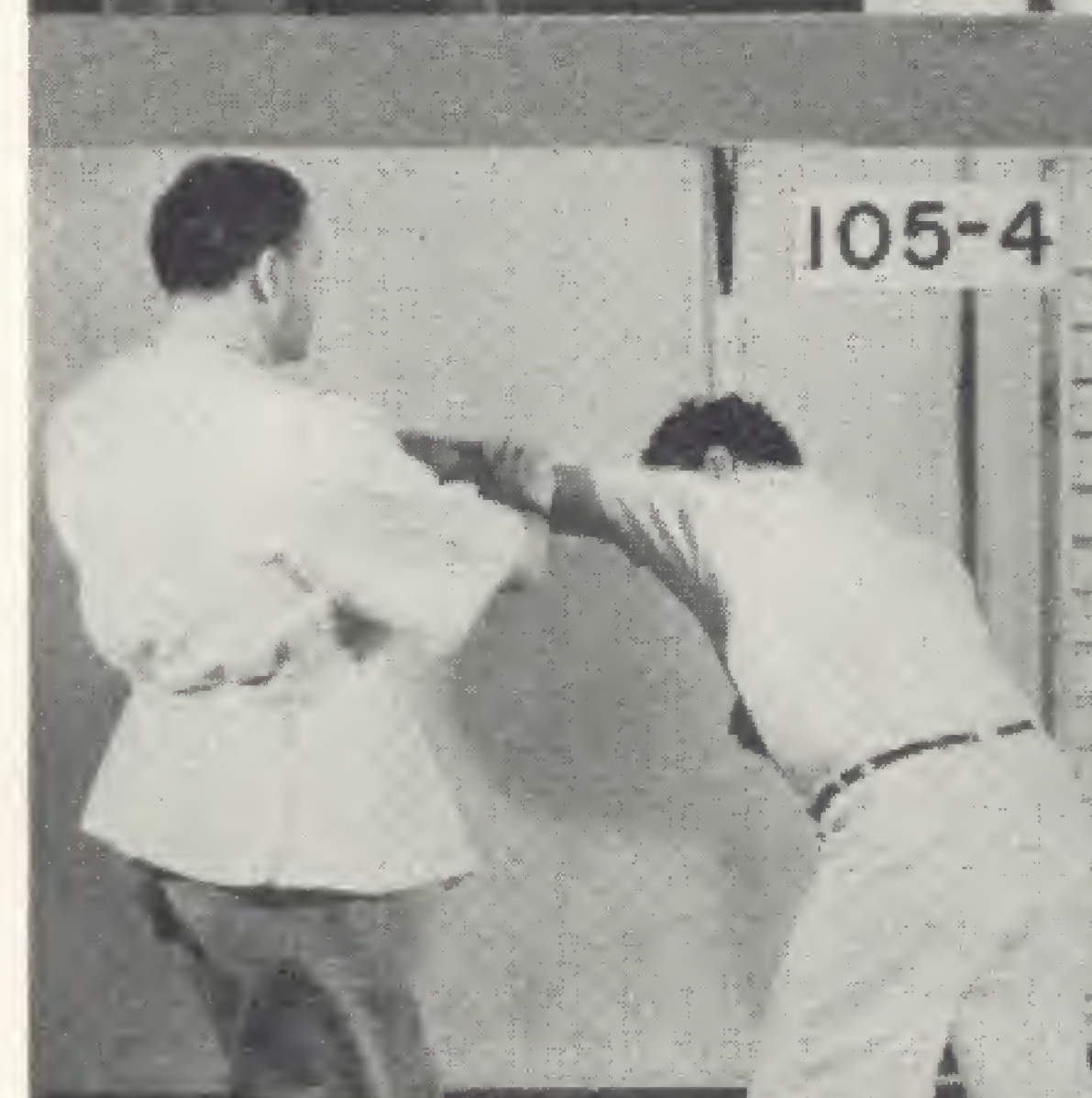
### LEFT JAB (C)

105-1. For this dealing, take stance in picture 101 and

105-2. Hack with your left against his attacking left wrist.



105-3. Grasp his wrist.

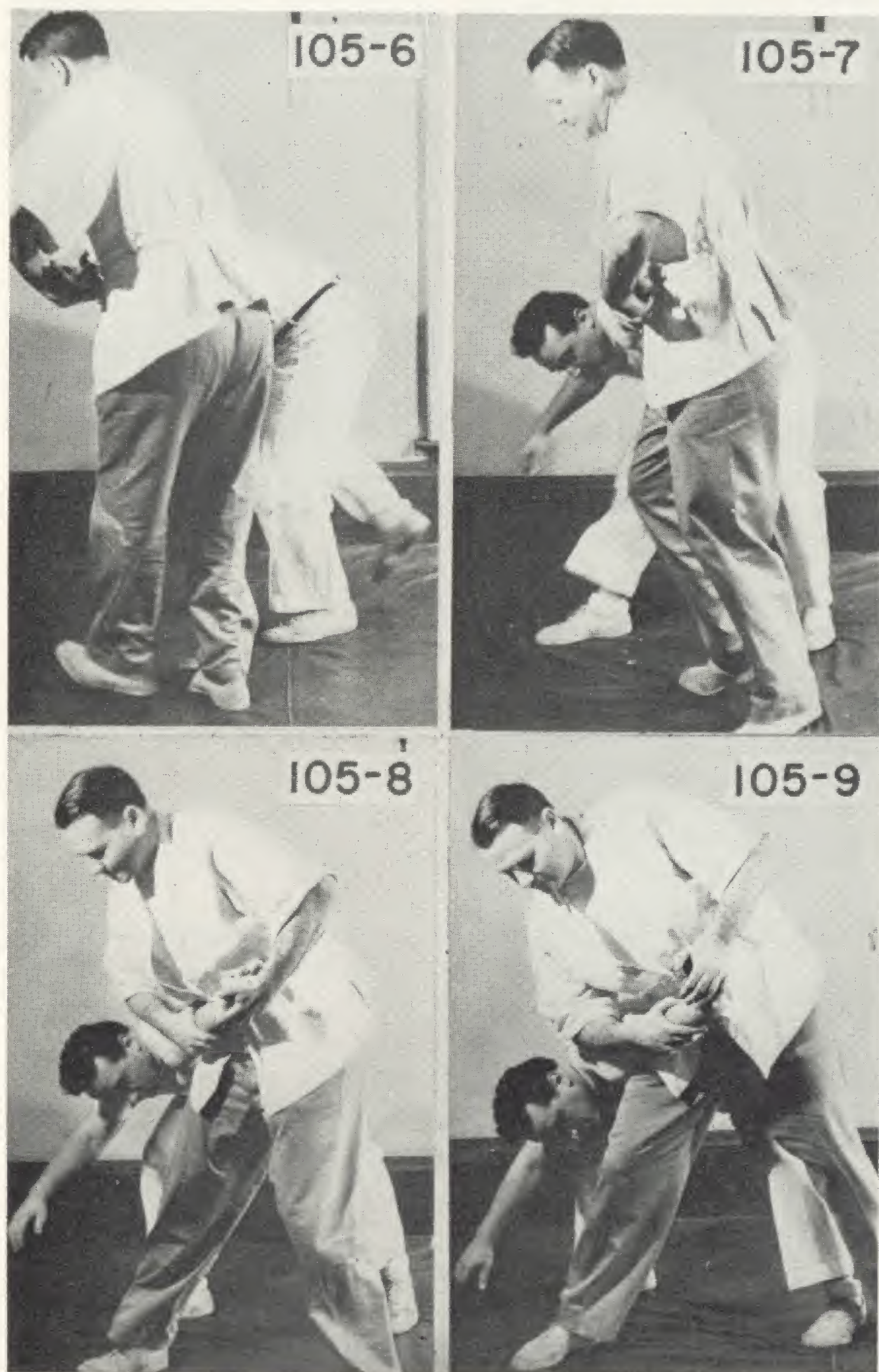


105-4. Turn on the ball of your left foot, and with your free right hand grab top of his elbow,



105-5. And pull his arm in front of you.





105-6. See? He is off balance.

105-7. With your left hand on his wrist and your right hand over his elbow,

105-8. Twist his arm to the left and forward, and step with your right foot in front of him.

105-9. Throw the right elbow with full weight onto his shoulder. Your right hand slides from the elbow hold to his wrist. Your left hand bends his wrist.

### LEFT JAB (D)

106-1. This fancy dan throws a lefthand punch at you and is also ready to follow it up with a right. Hack him with your right edge of hand against his left inside wrist. Your left hand is up to parry any further right hand menace.



106-2. Seize his left wrist and pull his arm straight. At the same time throw your left hand against his right shoulder, thus blocking his right punch.



106-3. Drop quickly to your right knee as your left foot steps between his legs. With your left hand lift his right leg from the inside, while pulling him over your shoulder,







106-4. And throw him on his head.



106-5. He will tumble over and land on his mutinous back.

### LEFT SWINGER (A)

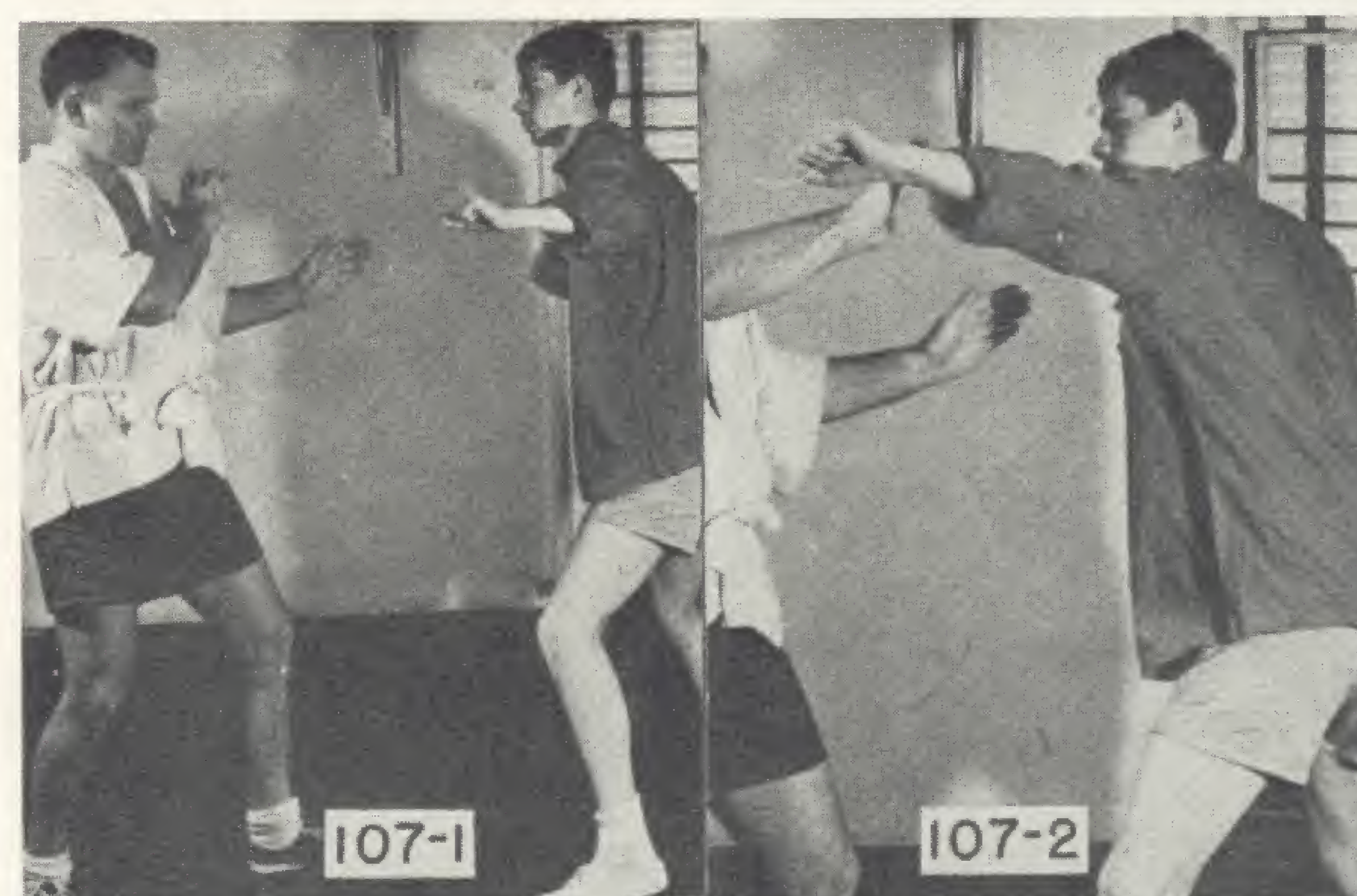
Here is a high throw, one requiring some strength and plenty of practice to work it. It is very dangerous for the person experimented upon, and he should be thoroughly familiar with falling technique. Do not throw him with full force.

107-1. Assailant rushes at you with a left swinger to the jaw.

107-2. Fall expertly into your parrying stance, and hit with the old reliable edge of right hand to his wrist, and then grasp it. Your left hand should come up to block his right shoulder, just in case he throws his right.

107-3. Hold on to his right shoulder and left wrist,

107-4. And swing his left hand over your head—







107-5. Onto your shoulders, and step with your left leg in back of him.

107-6. Quickly bend forward and lift him over your left hip. At the same instant reach with your right palm under his left knee and lift his leg.

107-7. Throw him over your hip. He lands on his tortured neck.



### LEFT SWINGER (B)

108-1. Take parrying stance.



108-2. Parry his left swinger with your right hand grasping his wrist, while your left hand blocks his right shoulder. See pictures 107, 2-3.



108-3. Fall to your right knee and stretch your left leg behind his left leg and throw him.



108-4. He will fall on his back. Hold on to his wrist and pull his arm straight. Fall with your left knee on his lower ribs.







108-5

108-5. Place your right knee under his outstretched arm above the elbow and apply pressure. Move your left knee from the lower ribs to his left shoulder and neck. With your free left hand push his face sideways down to the floor. (See Key No. 28.)

### RIGHT JAB

Here is an aggressive illiterate who never read or heard the sound advice of, "never lead with your right—or your chin."

109-1. From a parrying stance you have blocked his right jab and seized his right upper sleeve with your left hand. He is considering throwing his left at you. So block the left shoulder with your right hand.

109-2. Now reach with your right hand under his arm, around his waist, and step with your right foot behind him, pulling him close to your right hip.

109-3. Bend forward and throw him over your right hip.



109-1



109-2



109-3



109-4

109-4. He will fall high and hard. Hold on to his right sleeve.



109-5

109-5. Fall with the right knee on the lower ribs. Grasp his wrist and pull his outstretched arm over your left leg. With your free right hand push his face down to the floor, or apply edge-of-hand blow to neck.



### RIGHT UPPERCUT

Here's a tormentor who reads the sporting pages.



110-1. In the following photos the assailant feints with his left to the head, but hits a right uppercut to the stomach. (Attacker wears gloves in photos to show contrast.)

110-2. Hit him with edge of your left hand and seize his wrist from the top. Notice in the picture that your right hand is still held up for protection against a sudden left hand blow.

110-3. Quickly let your right hand join your left by grasping his wrist from the bottom and pull him forward, off balance.

### LEFT-RIGHT HOOK

Here is an excellent defense against either a left or right hook. Note that defender is in a "lefty" stance in this case.

111-1. Parry the left hook with your right hand.



111-2. Your left hand is up to parry his approaching right hook.





111-3. Jump forward on your right foot and block his right shoulder, with your left holding on to the sleeve of his jacket.

111-4. Your right hand reaches over his left shoulder

111-5. Around his neck. Turn to your left and step with right leg in front of him

111-6. Until your right hip crosses his right hip. Pull his neck and right arm close to your body, over your hip.

111-7. Kick the varmint's body with your right hip and bend quickly forward.

111-8. This will throw him over your back

111-9. And high over your right hip.

111-10. He will land hard on his back, temporarily at least, convinced that he read the wrong book. (See Hip Throw, pictures 54, 1-5.)





## CHAPTER 11

# Knife Disarming

The danger implicit in a cutting edge makes it obvious that the various maneuvers of disarming should be practiced constantly and diligently until the highest degree of perfection is attained.

If you ever face a situation where you think you cannot reach the attacker's knife, kick him first against the knee or in the groin. This will throw him off balance and injure him, and will give you a chance to maneuver yourself into a position to disarm him.

To protect yourself, provided you have the opportunity, wrap a towel or jacket over your forearm. In close quarters, such as a living room, grab a chair to keep assailant away. (Just like the lion tamer does it!) As a means for distracting, throw any object that may be handy at your assailant's face, such as an old vase, coins, etc. DO NOT WADE IN!

The following illustrations show various methods of knife disarming. The first thing to do is to get quickly into the boxing parrying stance as shown in pictures 101 and 102. Never for one moment let your eyes leave the knife. And for practice purpose use a rubber or wooden knife.

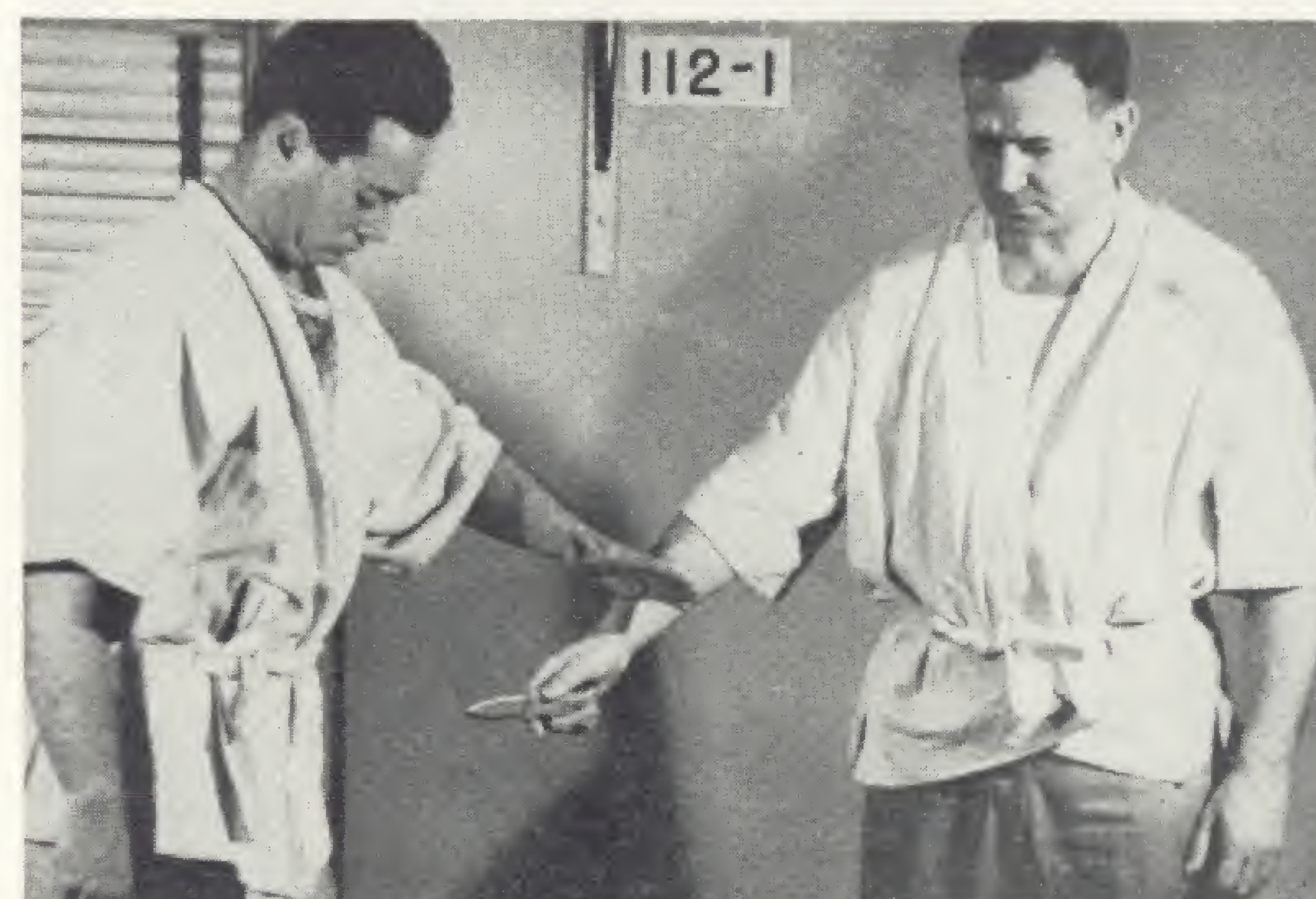
## KNIFE DISARMING

169

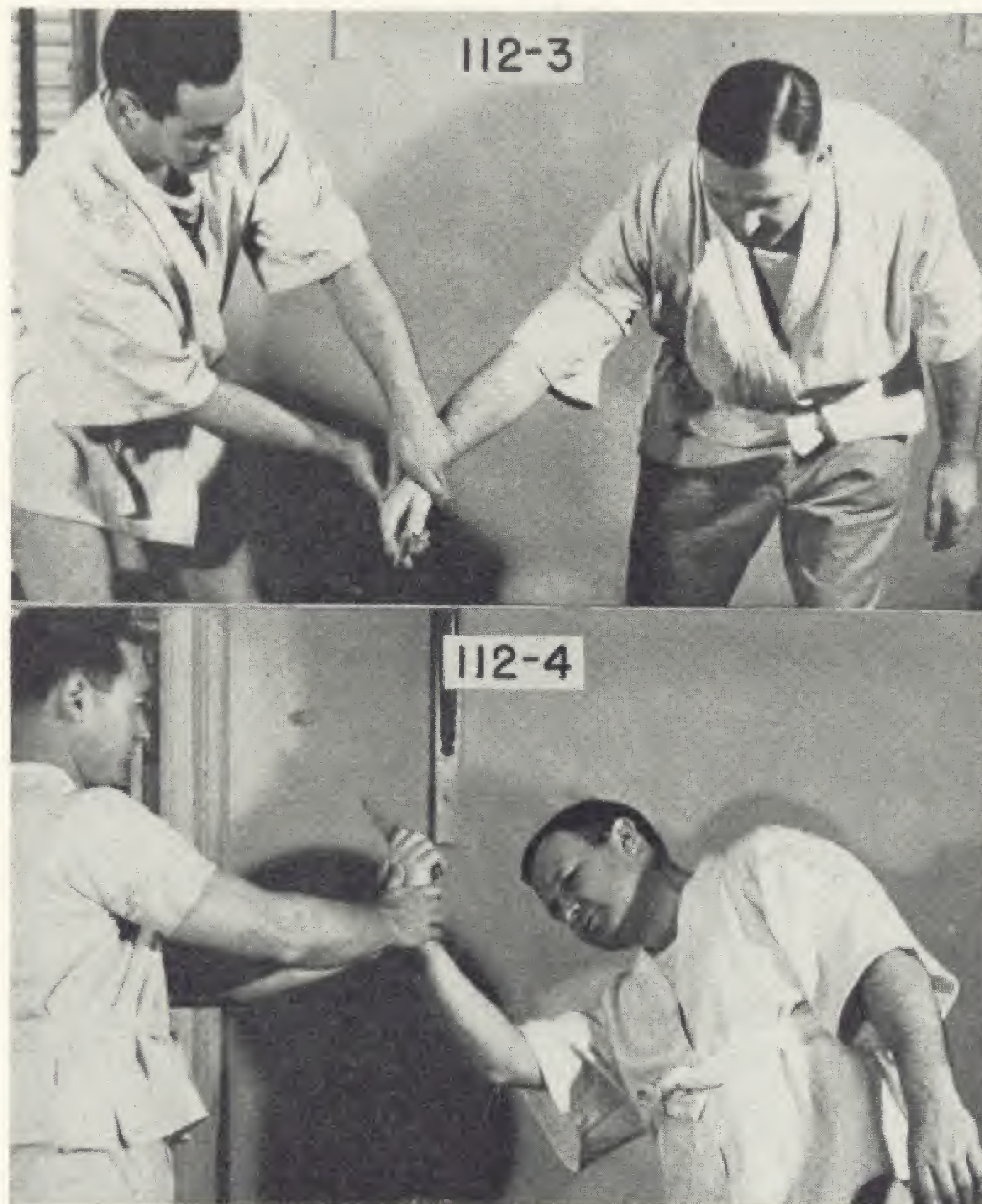
### WRIST THROW

112-1. A gay caballero thrusts a knife at your mid-section. Without waiting to discover if he is an overwrought television viewer, hack him with the edge of your left hand over the wrist. A hard blow should make him drop his knife.

112-2. Should he be obstinate and retain hold of the knife, seize his right wrist with your left hand, while—







112-3. Your free right joins your left at his wrist. Pull him forward off balance.

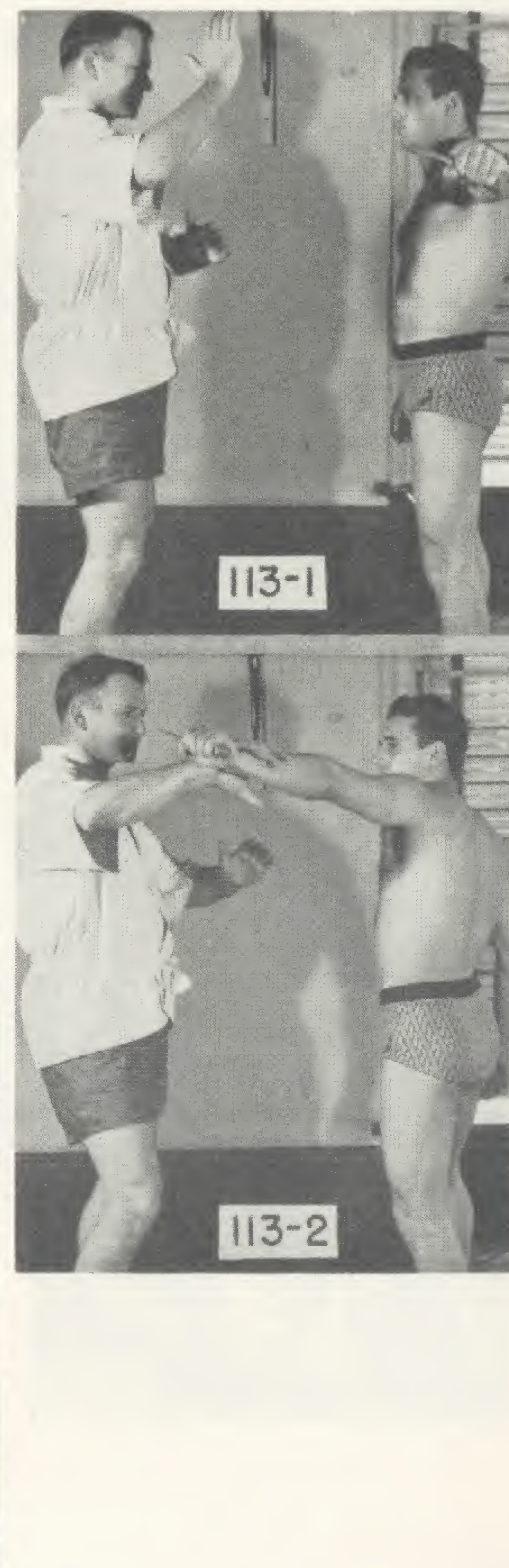
112-4. Bend his wrist inward and swing his arm suddenly to your left, backward. This wrist throw will bring him down on his back. Continuous pressure on his wrist will make him release the knife. (See Key No. 30.)

### NECK THRUST

113-1. Our carver is slicing at the right side of your head, neck or shoulder as seen in photo. Strike him with your right hand against forearm or wrist. Duck your head and body to the left. Simultaneously grab his forearm or wrist with your right hand.

113-2. Jab him with the knuckles of your free left hand against the Adam's apple.

113-3. Place your left foot behind his left and throw him backwards. Hold on to his wrist. Once he is thrown to the floor proceed as shown in Key No. 27.





**SIDE ATTACK**

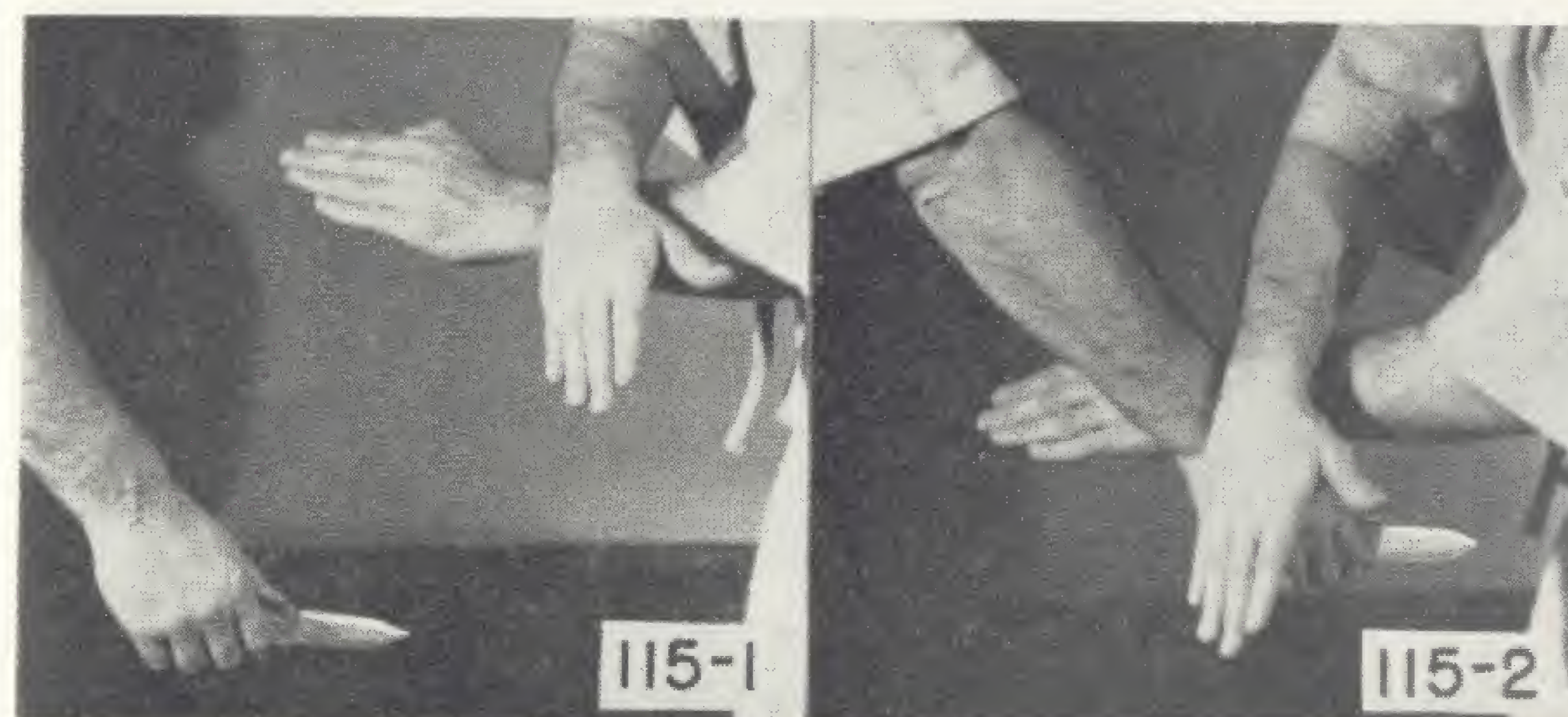
114-1. According to the photo, our cut-up is leaning back awaiting his chance to strike. Kick him against his left leg or groin (this kick not shown in the photo).

114-2. Bend your knees low and hit him with the edge of your left hand against his right forearm.

114-3. While you fall on your right knee, strike him with your right forearm from underneath (see Key No. 21).



114-4. Just above the elbow. He will drop the knife.

**UNDERHAND THRUST TO STOMACH**

115-1, 2. A study of the "cross arm parry" against a knife thrust aimed at your tender middle.





115-3. He's cooking up something.

115-4. Parry the thrust as seen in photos 115-1 and 2.

115-5. Reach with your right and grasp over the edge of his right hand and twist.

115-6. Your hands clasp and continue the twist, bending his wrist inward (see Key No. 30) until he drops the knife.



115-7. Swing his arm to your right, up and forward. Give a quick jerk toward you, holding his arm stretched as far out and straight as possible. Kick him in the floating ribs.



## UNDERHAND THRUST

116-1. Your assailant comes at you with knife held low for a powerful jab at your stomach. Crouch slightly with your hands in the parrying stance shown in picture 102.

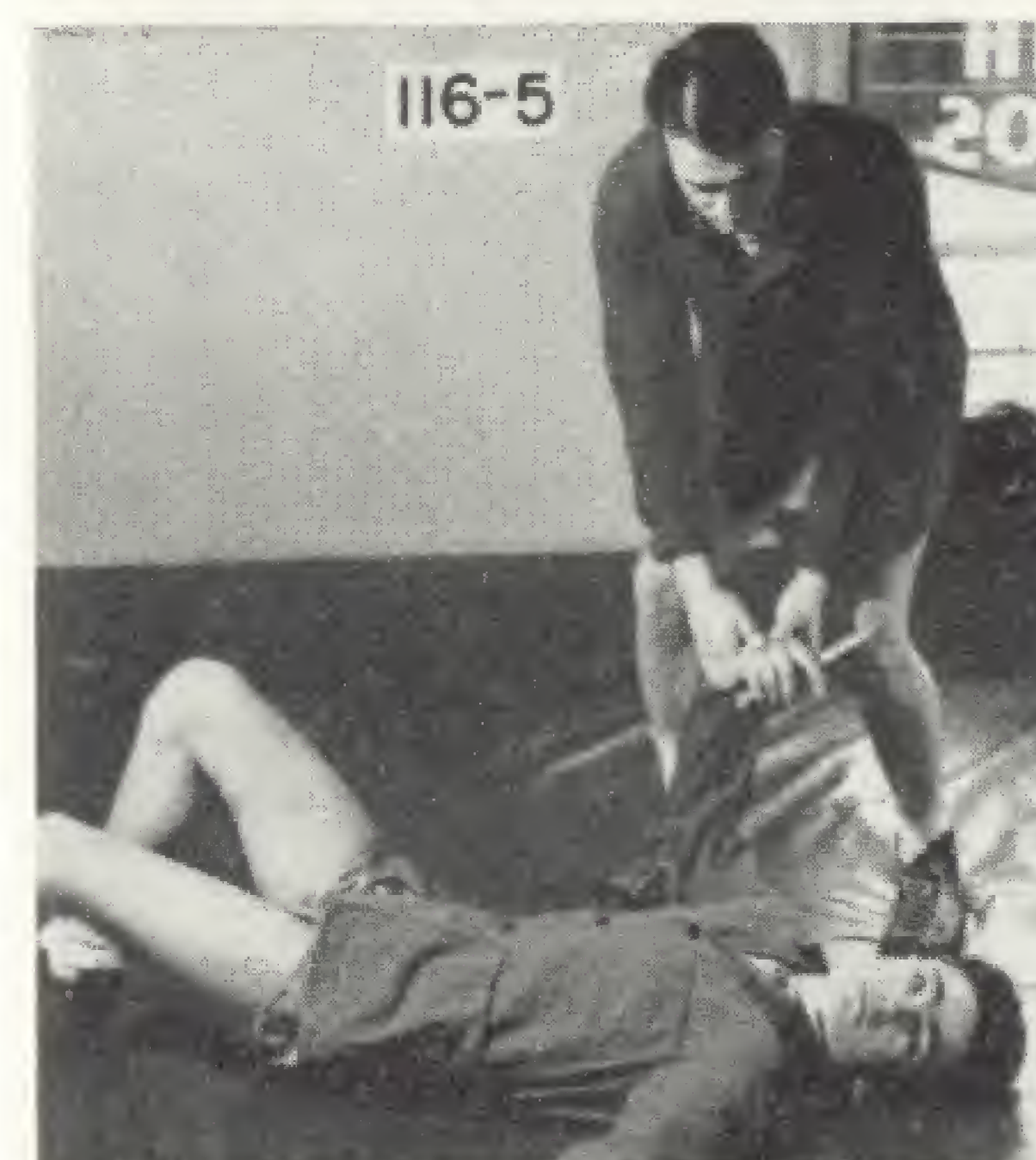




116-2. Parry the thrust with your left, seizing his wrist and turning on the ball of your left foot to the right.



116-3, 4. Now swing your right hand quickly under the knife to join your left, grasping his wrist. Note detail: you slip the thumb of your left hand into the muscles of the back of his hand.



116-5. Bend his wrist inward (see Key No. 32) and swing his wrist and arm to your left and backward.



116-6. He will be thrown on his back. The action is: Kneel on his right shoulder. Force his elbow to the floor. Increase the downward pressure on his wrist. He will be forced to drop the knife, having an arm to worry about (see Key No. 29).



## STRAIGHT THRUST



117-1. This butcher jabs straight at your stomach. Parry the thrust with a cross arm parry as shown in Pictures 115-1, 2.

117-2. Then grasp his wrist with your right and push it down,

117-3. While your left cupped hand reaches

117-4. Under and above his right elbow,



117-5. Pulling it toward you,

117-6. Thus folding his arm backward.



117-7. Bend your left knee and raise your right leg between his crotch





117-8. And pull him down off balance



117-9. Until you sit on the floor.



117-10. With your right leg raised between his crotch, keep pulling him down.



117-11. Lift him overhead with your right leg while falling on your back.



117-12. You will throw him over.





117-13

117-13. He will land hard on his head, and roll on his shoulders.



117-14

117-14. Keep rolling with him and scissor both of your legs around his neck.

117-15. Stretch your legs, squeezing his neck. He will lose consciousness. Lift his elbow with your right cupped hand, while your left hand bangs his wrist down. This arm bar will release the knife (remember?).

Actually, in most cases, he will drop the knife during the injurious throw.



117-15

## OVERHAND ATTACK

118-1. Assailant poises himself prettily, with knife, to thrust overhand.

118-2. Parry with your right forearm while your left reaches around his elbow,



118-1

118-2





118-3

118-4



118-5



118-6

118-3. Grasping your own wrist (see Keys No. 23 and No. 24)

118-4. Thus locking his arm.

118-5. Now step quickly with your right leg behind his back and with a forward bend throw him over your back.

118-6. He will land hard on his pugnacious neck and back. Pull his arm straight over your knee. He will drop the knife, or have his arm broken.

## OVERHAND ATTACK

While lying on the floor

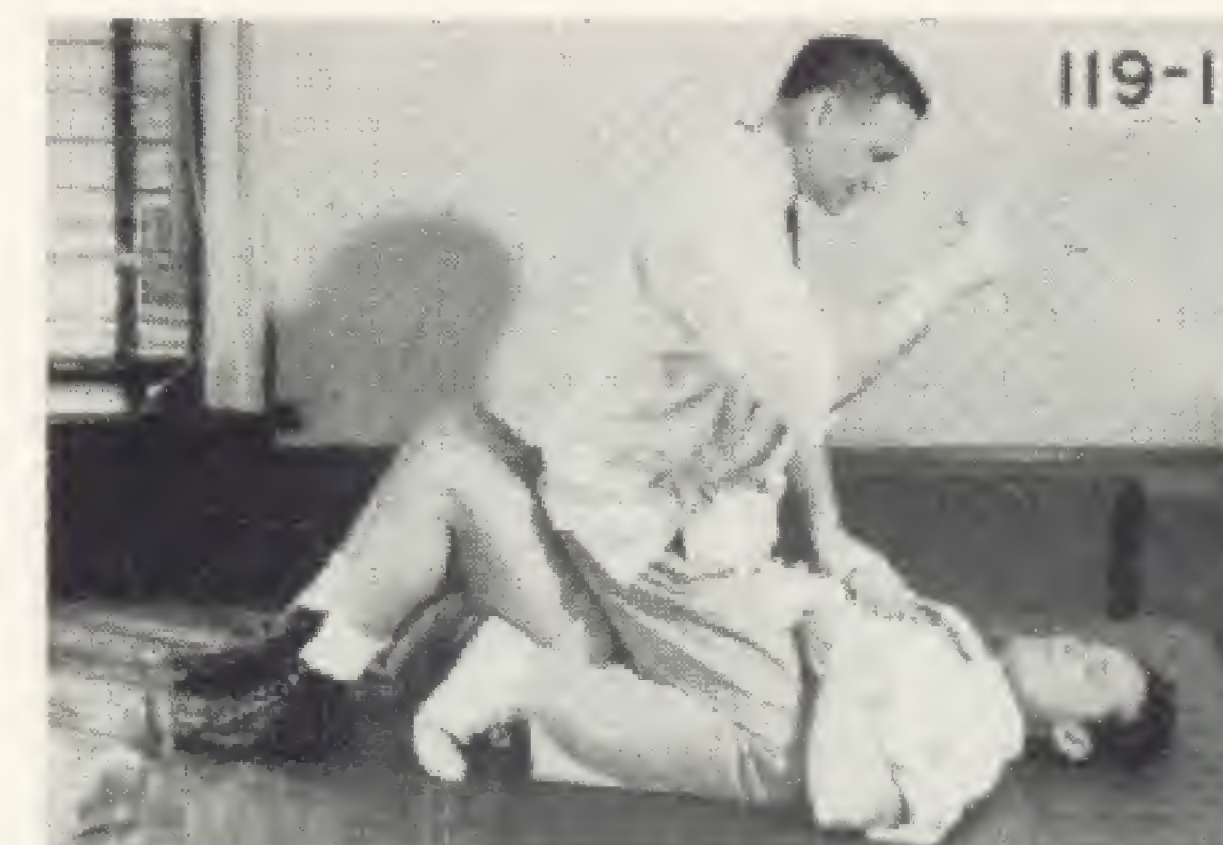
119-1. In this macabre game of leap frog, the attacker jumps on your chest and attempts to stab you.

119-2. Apply a sharp blow with edge of left hand against his right wrist.

119-3. At same instant arch up and roll your body to the left. Make certain that you concentrate your attention on his knife, holding right hand by pushing his wrist down to the floor (as shown) or by grasping his wrist with your left hand and holding it down to the floor.

119-4. Apply Arm Bar. (See Key No. 19.)

119-4a. Sufficient pressure will dislocate his elbow, i.e., he will release the knife.



119-1



119-2



119-3



119-4a



119-4



**ATTEMPTED OVERHAND ATTACK**

On third person



120-1



120-2



120-3

120-1. Here you are surprising a knife-wielder attempting to stab a man in the back.

120-2. With your right hand seize his wrist and twist it back, while your left cupped hand is turned to the left and in that manner pull his head back.

120-3. Wrap your left arm around his neck. Kick him with your right foot in the knee bend and pull him backwards. Bend his knife-wielding right arm over your right knee.

**ATTEMPTED UNDERHAND ATTACK**

On third person



121-1



121-2



121-3

121-1. This is in every sense an underhanded attack.

121-2. Grasp attacker's knife with your right hand. Fling your left arm around his neck, far enough to grasp and hold the collar of his right side. Your right foot kicks his knee bend, as you

121-3. Pull him backward, bending his knife-wielding right arm over your knee. While you pull him backward with your left-hand collar hold, choke him by pulling your left forearm against the Adam's apple.



**OVERHAND ATTACK**

When thrown to the floor



122-1

122-1. This is a dark and serious situation, and one that can be saved only by invoking surprise and speed. Know how to fall.

122-2. Turn to your right side. Hold up your left hand for protection, so that you may grasp his wrist in the event the assailant should fall on you. Quick as you can, hook the toes of your right foot behind the heel of his left foot, and place your left foot on his left knee. Notice that your knees are bent and you are ready to apply a quick and hard kick to his kneecap. In this position you have a powerful leverage,



122-2

122-3. And you will throw him instantly backward.



122-3

122-4. While he falls, be quick to seize his left leg with both hands, and pull him toward you. At the same instant, kick him with your left heel in the groin.



122-4

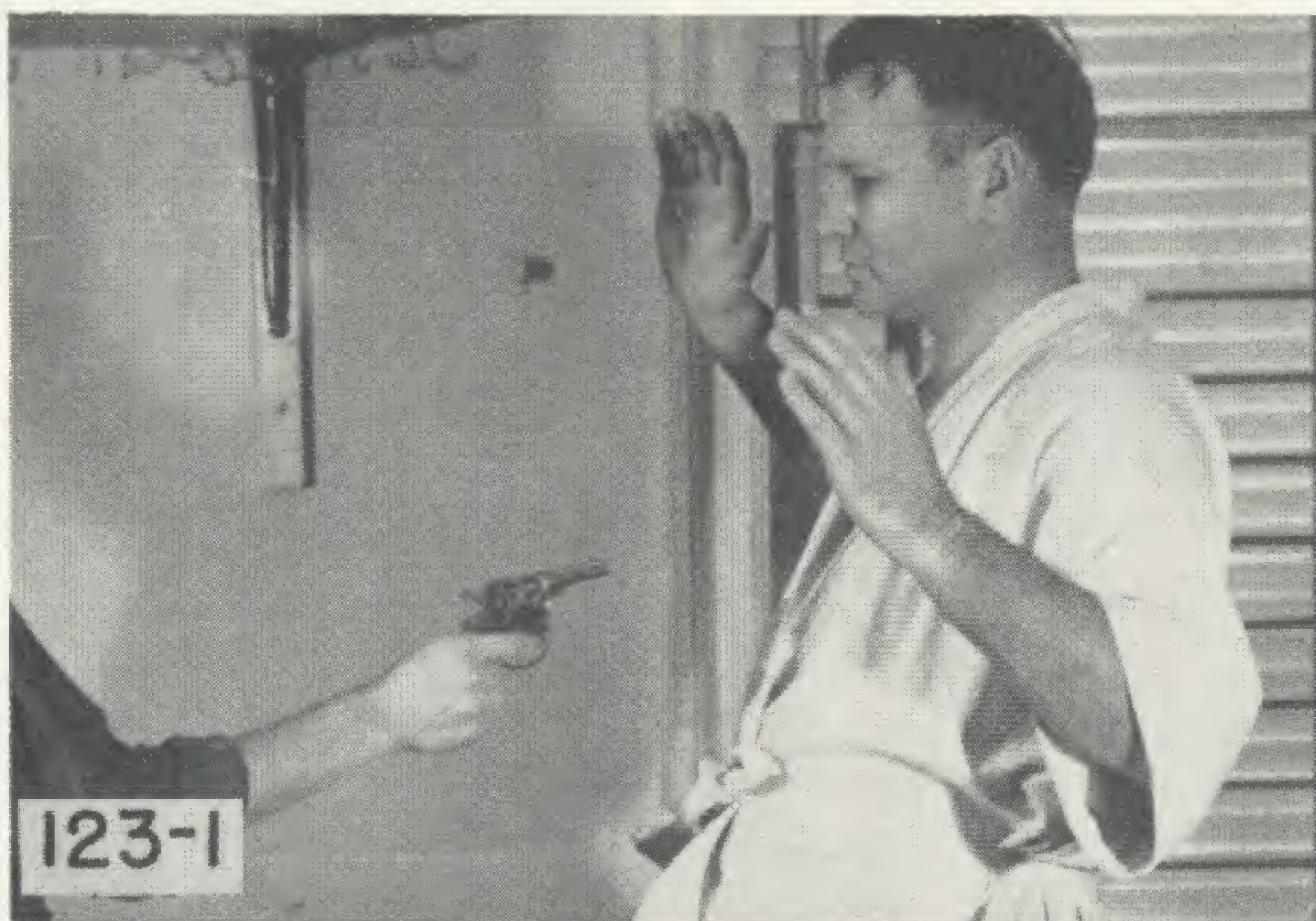


## CHAPTER 12

# Revolver Disarming

The project of disarming a gunman in real life (not the movie variety who always gets too close or is trapped into looking over his shoulder) is always fraught with peril. Without a lot of practice it can readily be bungled. If it is, however, a matter of life and death, you may have to take the chance, especially if you are a law enforcement officer.

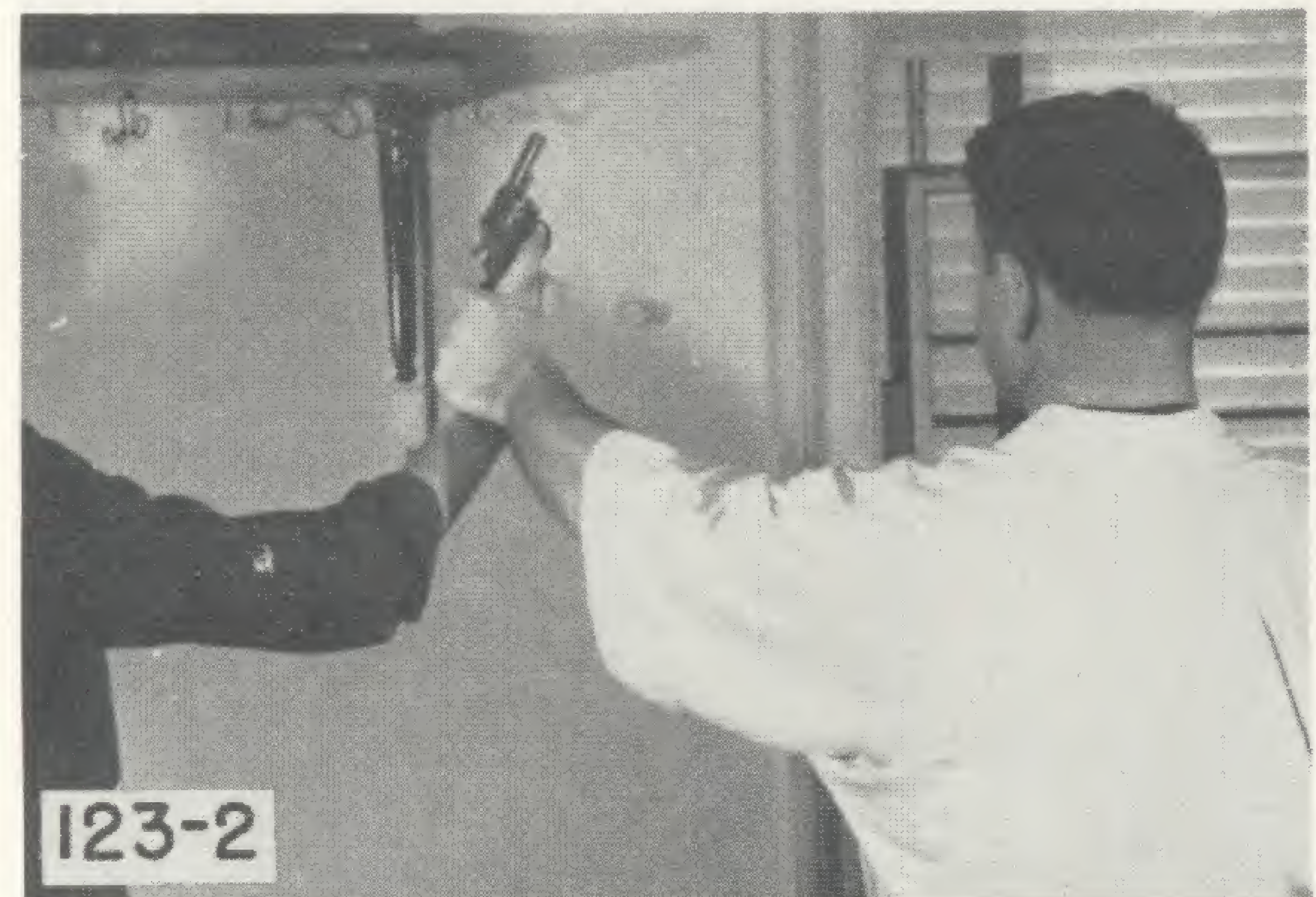
### WRIST DISARM



123-1. When you are commanded at the point of a gun to hold up your hands, do so—and immediately. (Any questions?) The fact that you have not been shot at shows that your thug may be afraid of the consequences—or fearful of raising an alarm. Show by your actions that you are scared to death, which should not be difficult. If you have any sense, you *will* be scared. Wait until he is close to you, then act with lightning speed to disarm him.

### REVOLVER DISARMING

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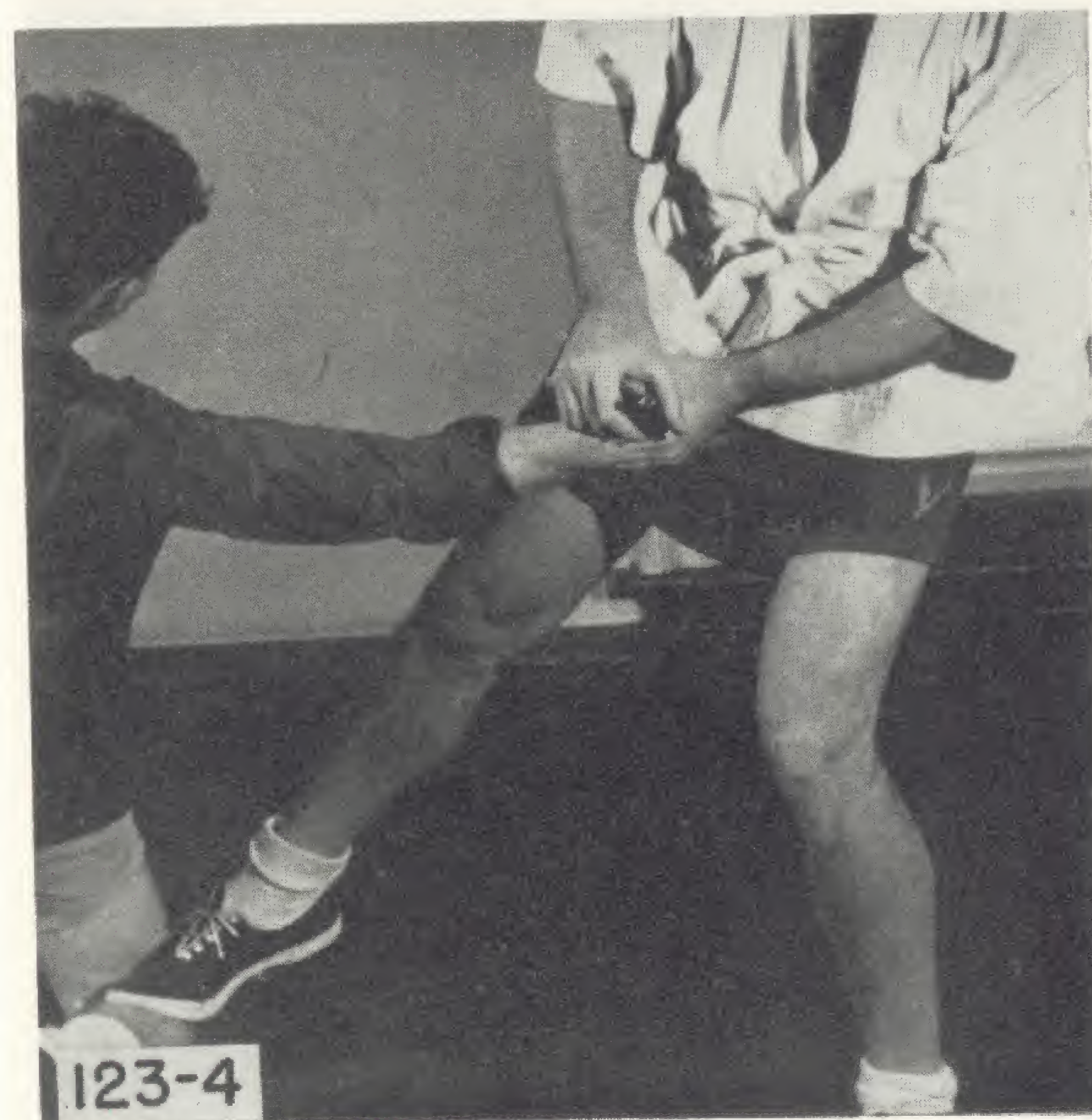
123-2. Grab his right hand with your left, and pull him off to your right. Pivot at the same instant on the ball of your left foot to the right. You will then be out of the line of fire. (Notice in picture 123-1 that you should hold your left attacking arm lower than your right.)



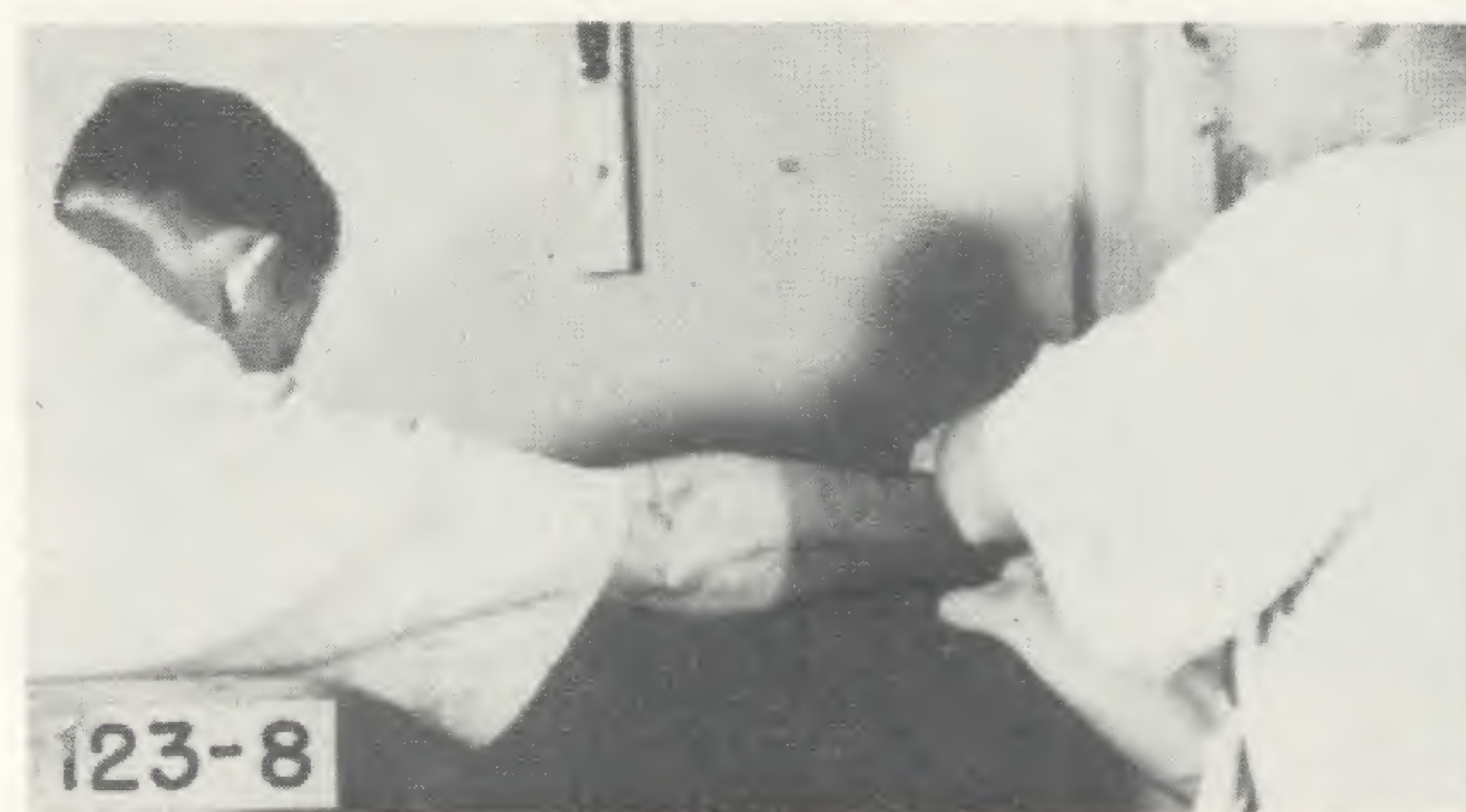
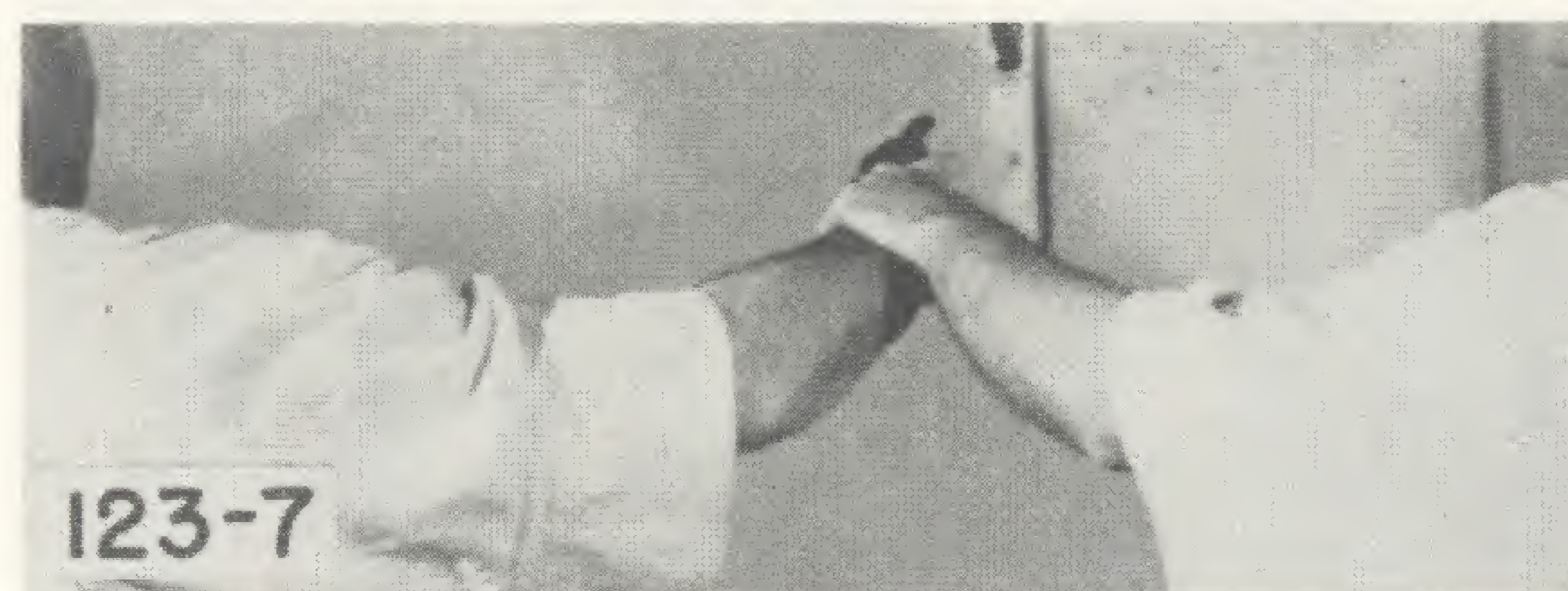
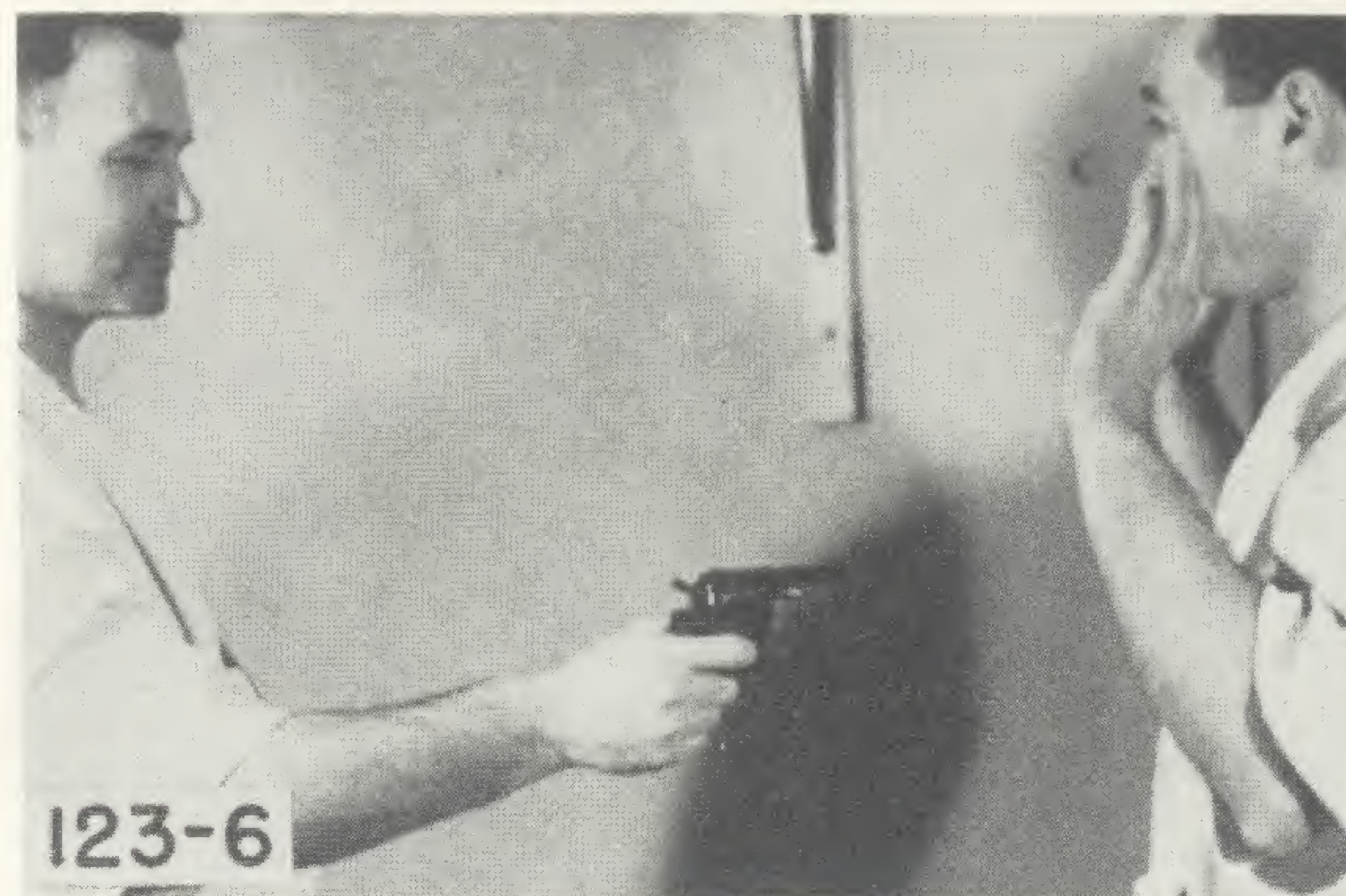


123-3. Grasp with your right hand under his right, covering and closing your fingers around the gun. Twist the murderous toy to the left. Assailant will either release the gun or have his pet trigger finger broken. You can now knock him out, using the butt of the gun for a blow to the jaw or head.

The illustrations numbered 123-6, 7, 8 & 9 show another method of the wrist disarm, which is self explanatory. Pictures 123-4 and 5 are follow through actions. A study of the key movements of the first three chapters are vital to these actions.











### FRONT DISARM

#### Shoulder Throw Defense

- 124-1. There's that big iron hole against your stomach, so better raise your arms.
- 124-2. This time, grab your opponent's right wrist with your right hand, shoving the gun away and out of line of fire as you turn. Your pivot is the start of the shoulder throw.
- 124-3. Pivot on the left foot to the left, and raise his arm over your right shoulder (your back is now to him).
- 124-4. Step forward with your left foot, and at the same time reach up with your left hand and grasp his sleeve at his right shoulder. Stoop over suddenly and, forcing your back violently into his stomach—







124-5. Throw him over your right shoulder with a quick motion. If he still holds the gun, pull his arm under elbow, at same time push opponent's face to floor.

### SIDE DISARM

The "Side Disarm" is illustrated in pictures 125-1 to 125-7 particularly because of the amount of wrist work involved.

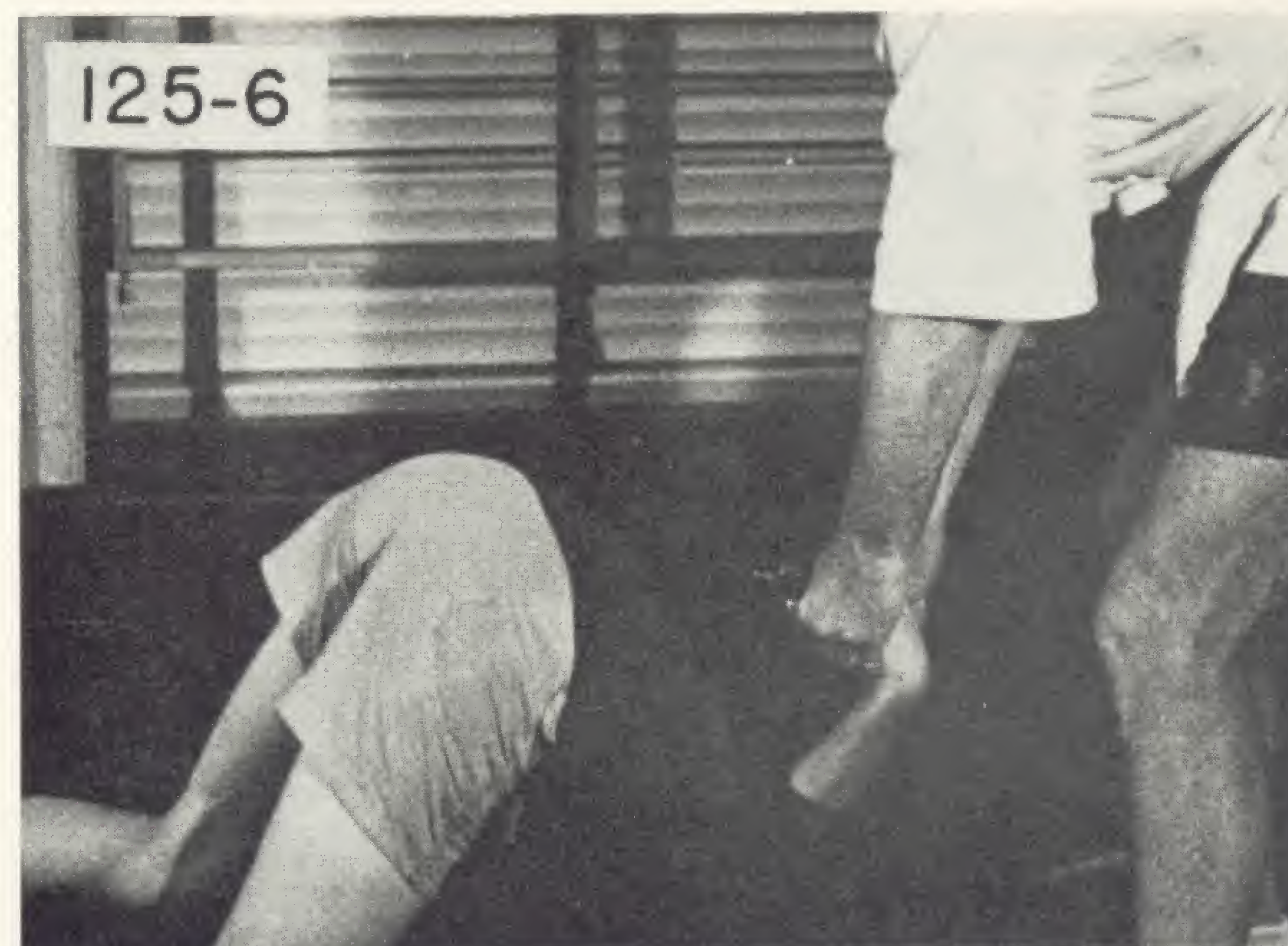
125-1. For the obnoxious case of a gun in the right side,

125-2. Swing your right arm down over his wrist, shoving the gun to the right, away from you. (See close-up.) To do this, pivot on your right foot to the right simultaneously.

125-3. Next move is to double up his wrist, while flinging his arm to the left,







125-4. All the way up, now bending his wrist inward with both your hands. At same time pivot on left foot to the right.

125-5. Keep his arm outstretched and continue the pressure on his wrist until he drops the gun. Should he attempt to close in on you, kick him with left foot in the floating ribs,

125-6. And pull him down flat on his face.





125-7. Fall with your right knee on his arm, holding him down, and put the weight of your body against him. Pull up his right forearm so that his elbow rests on the floor, and press with full force on his wrist. (Study Key No. 29, Wrist Bar, again.) This is only one of four defense attacks, each designed to fit a different situation.

Probably the most difficult of the four methods of revolver disarming is to handle the assailant who has come up behind you. Yet, it is perhaps the most important and frequent position in which you may find yourself. The pressure of the gun in your back gives you the position of your assailant. But certainly the movements must now be swift, accurate and vigorous.

## REAR DISARM



126-1. Here the villain has the cannon at your back.

126-2. Turn quickly on the ball of your left foot to your right. Your right forearm hits his gun hand and you are out of the line of fire.





126-3. Seize his wrist with your left hand, palm down, while your right hand joins and grasps his hand from underneath.

126-4. Pull him forward and off balance.



126-5. Now bend his wrist inward and swing his arm back. See close-up as shown in picture 126-6. In this way you throw him on his back. Continue the pressure on his wrist until he drops the gun. (See also Key No. 32.) Now you can cover him with his own gun, or knock him out with it.





## CHAPTER 13

### Further Steps in Modern Self Defense

We will devote this concluding chapter to the breaking of some difficult holds to which you might be subjected by a criminal who knows some jiu-jitsu himself. Here your opponent knows his stuff!

Then, too, a few miscellaneous holds will be included to round out a book intended to make everyone of us wide awake and aware of the methods of modern self defense—methods of defending ourselves, our communities, our nation.

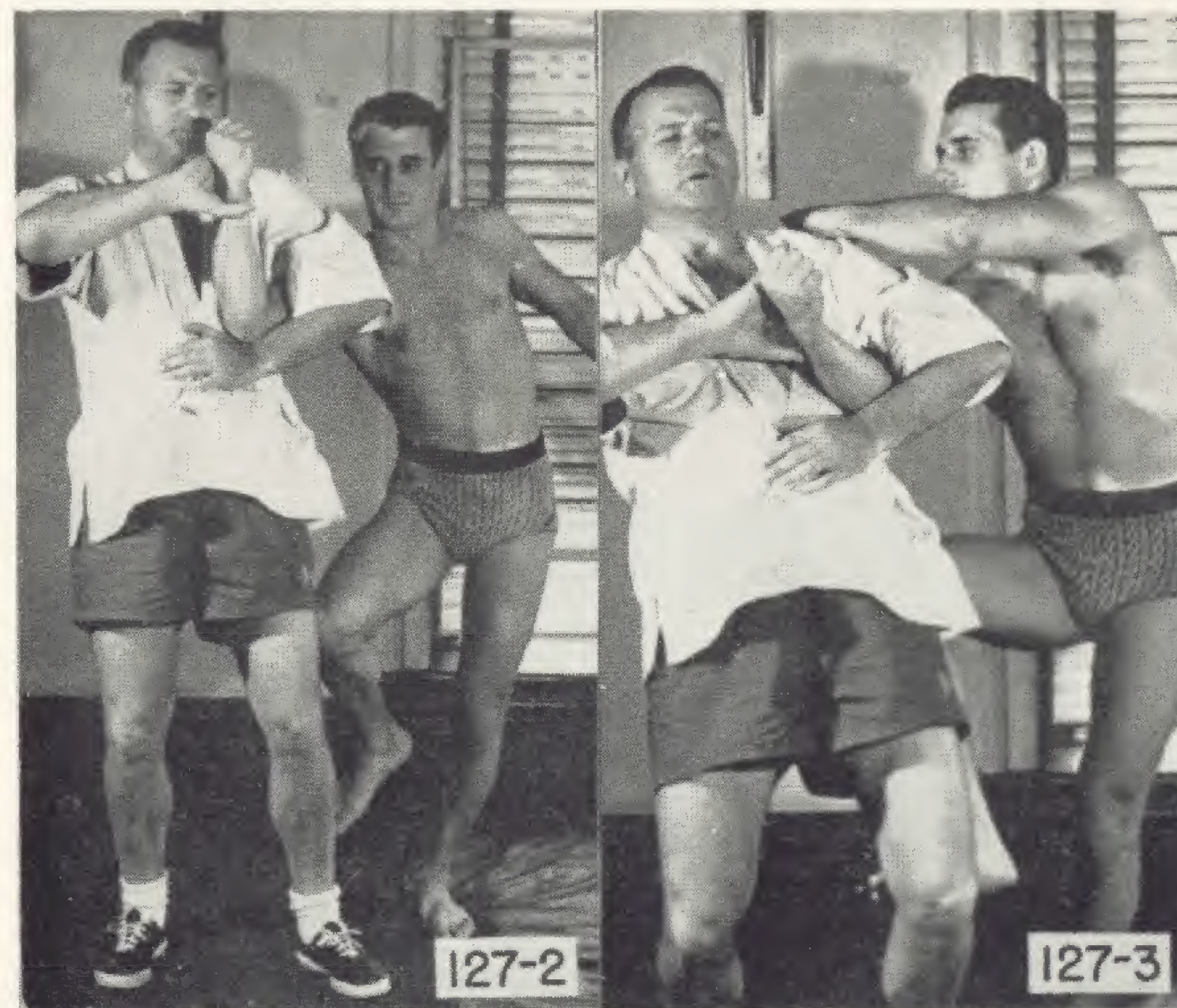
#### HOW TO BREAK A COME-ALONG HOLD



127-1. After all, maybe the hoodlums have studied this thing, too. Here one has you in this hold,

#### FURTHER STEPS

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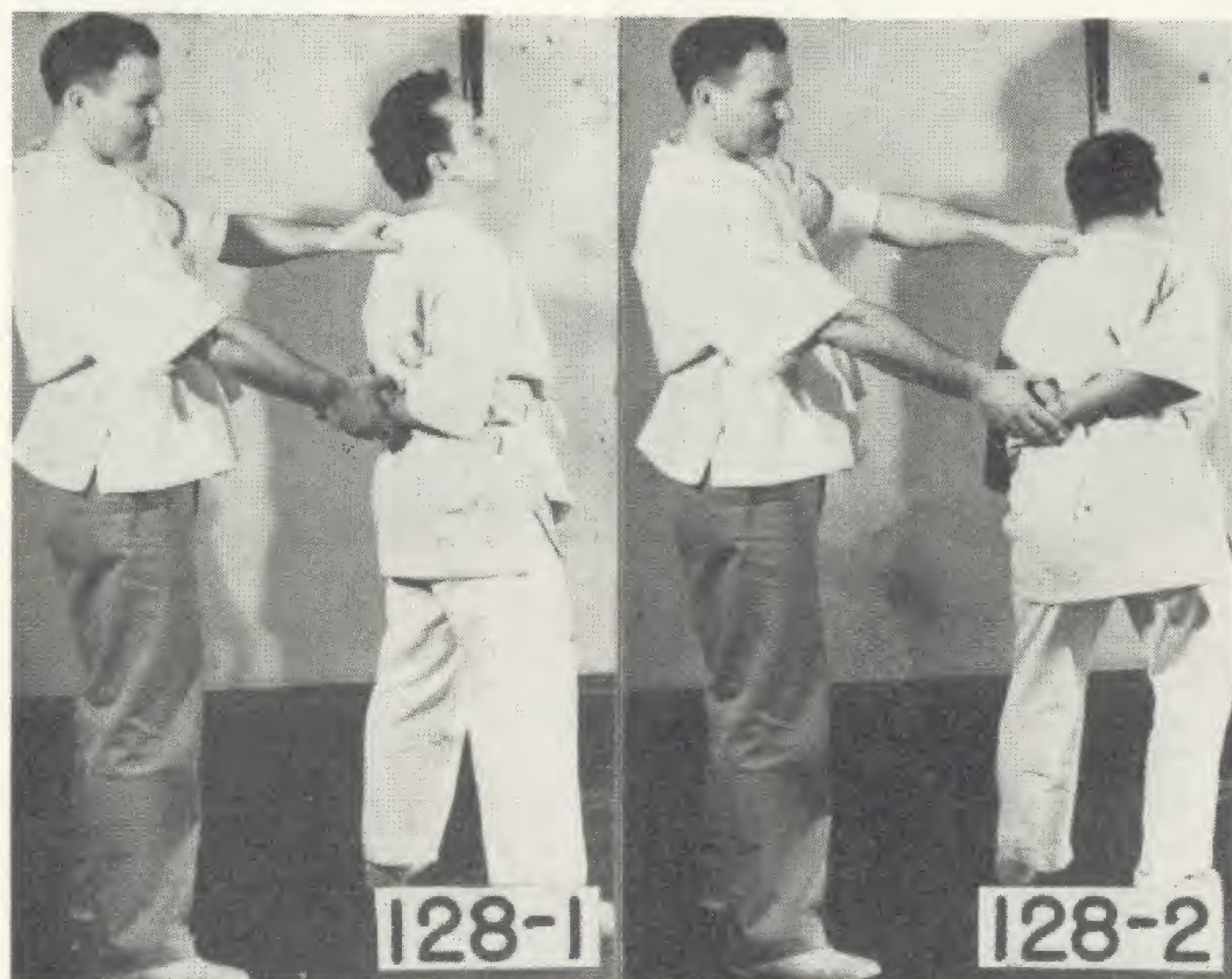


127-2. Kick with right knee against the outside of his left leg. At the same instant twist your arm to the left and pull it upward.

127-3. Pivot on your left foot to the right and kick him with your right foot in the knee bend. Grasp the fabric of his left shoulder and pull him backward. As he falls, pull your arrested right arm out of his hold.

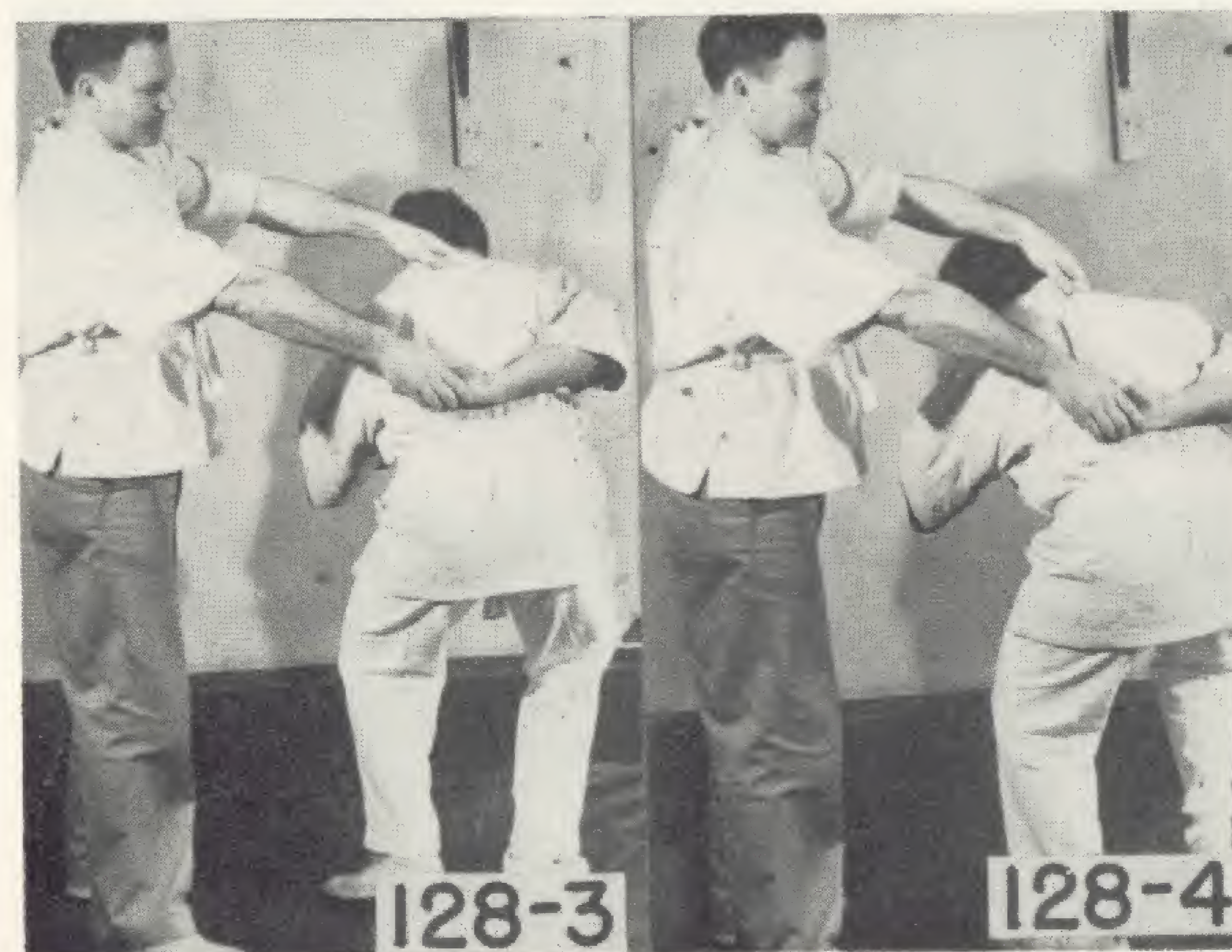


### HOW TO BREAK NECK-WRIST CARRY



128-1. Here is the predicament.

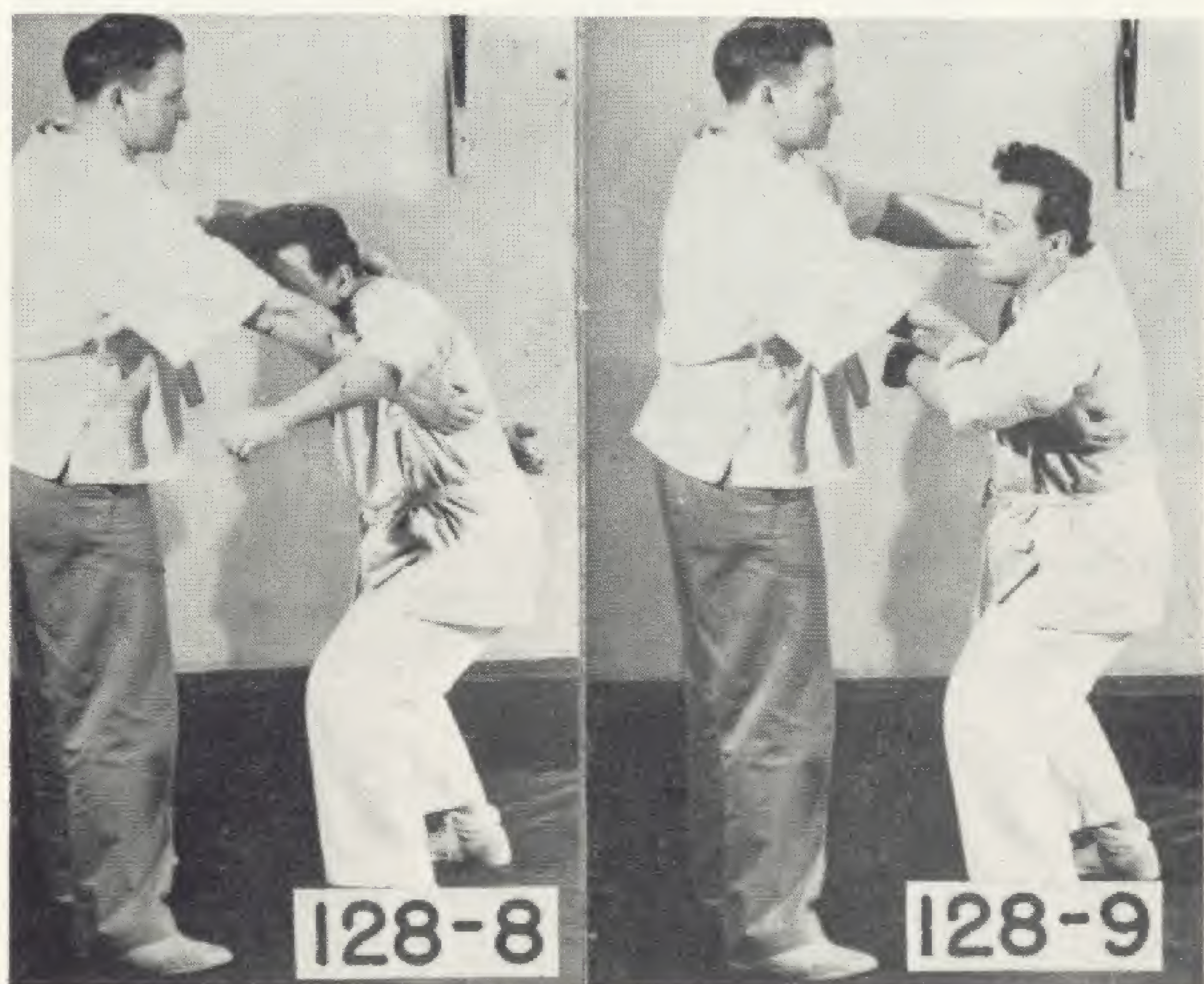
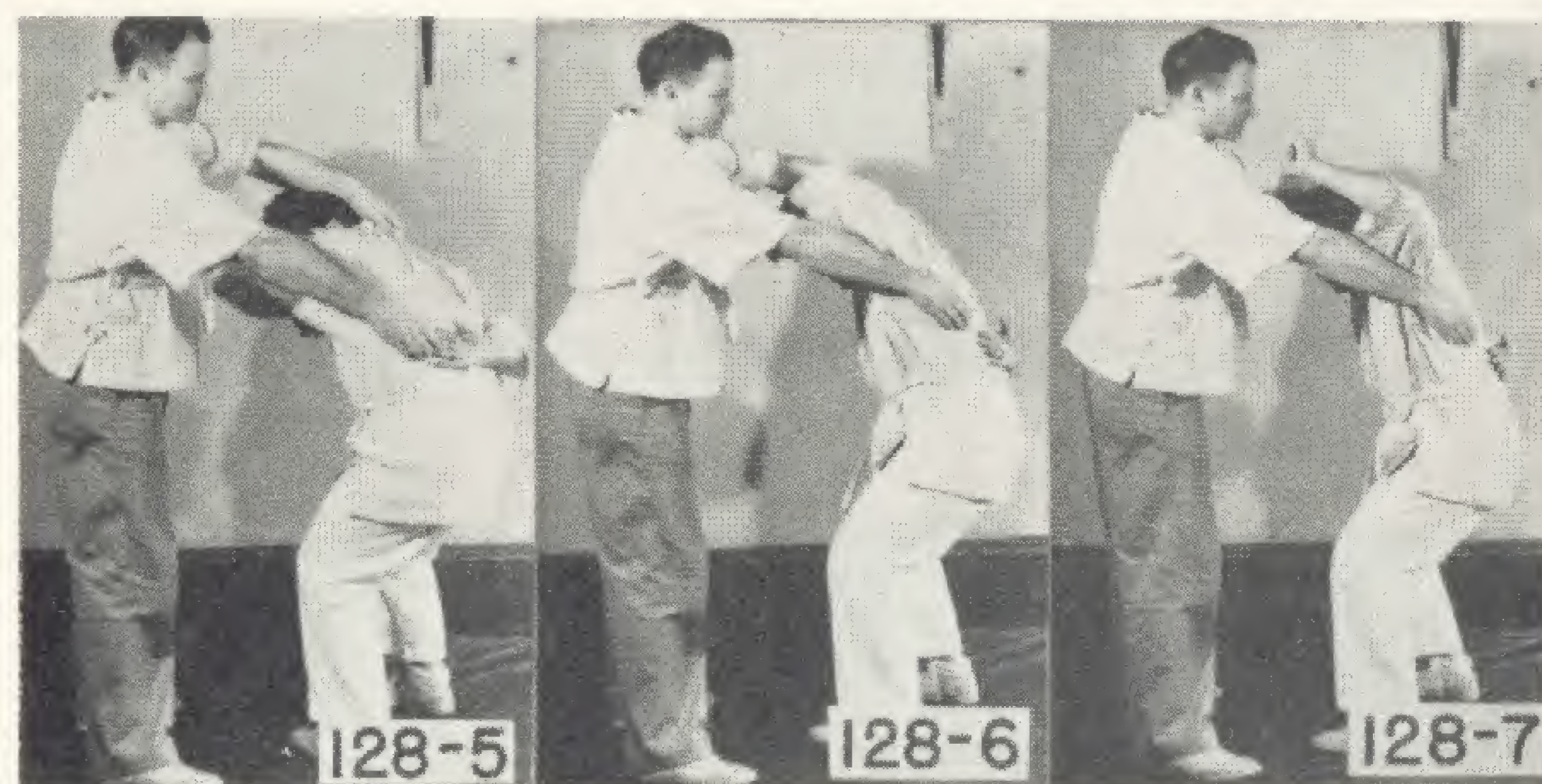
128-2. Turn suddenly to your left,



128-3. Bending your knees,

128-4. And tuck your head—





128-5. Under his left arm.

128-6. Now straighten up

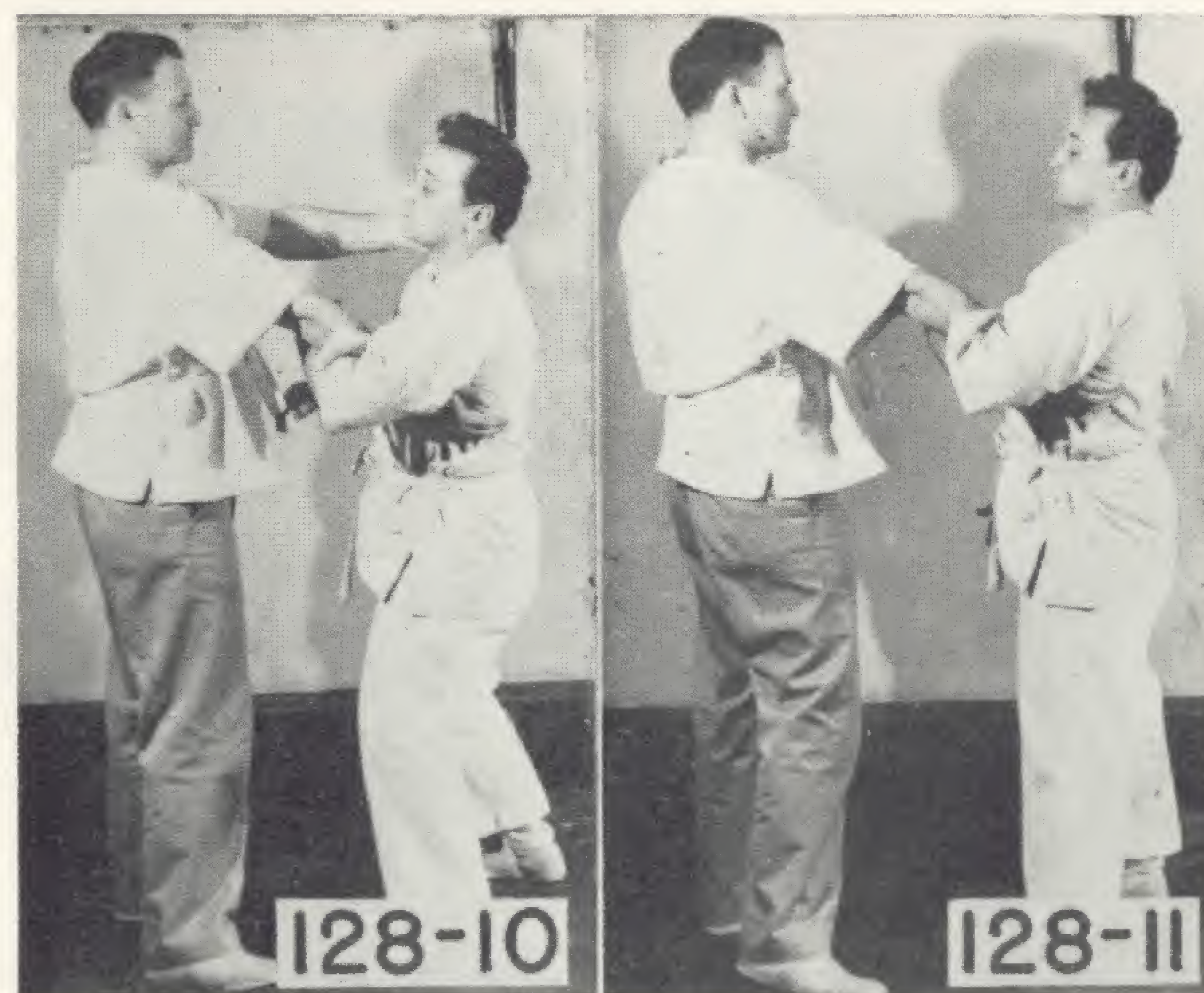
128-7. And fling your left arm

128-8. Around his right arm

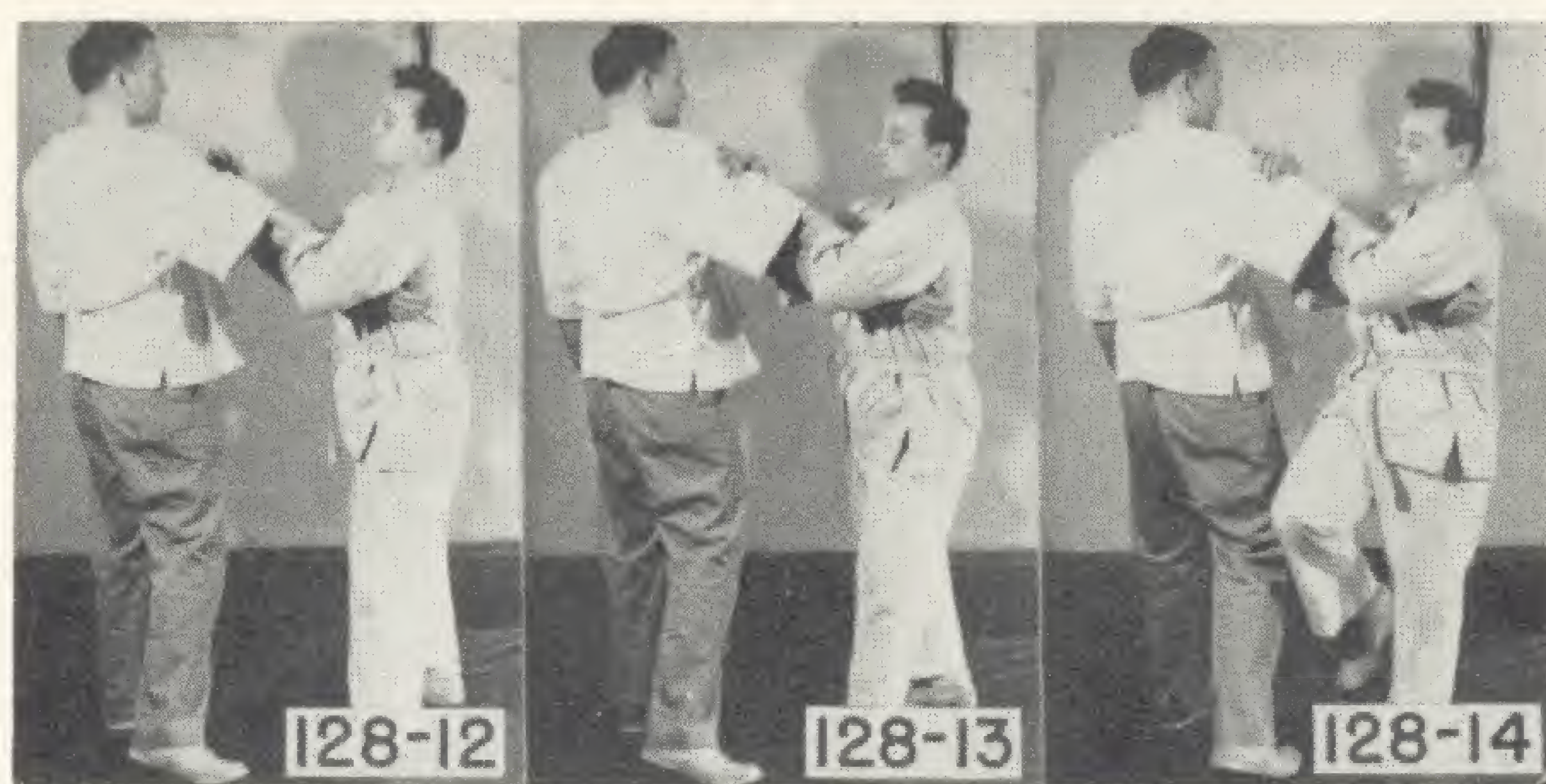
128-9. Above the elbow

128-10. And lock his elbow,

128-11. Squeezing his right forearm—







128-12. Tightly against your left side.

128-13. Pivot on your left foot to the left, and put the heel of the right hand against his shoulder.

128-14. Your left hand locks over your shoulder—holding right forearm (see Key No. 18).

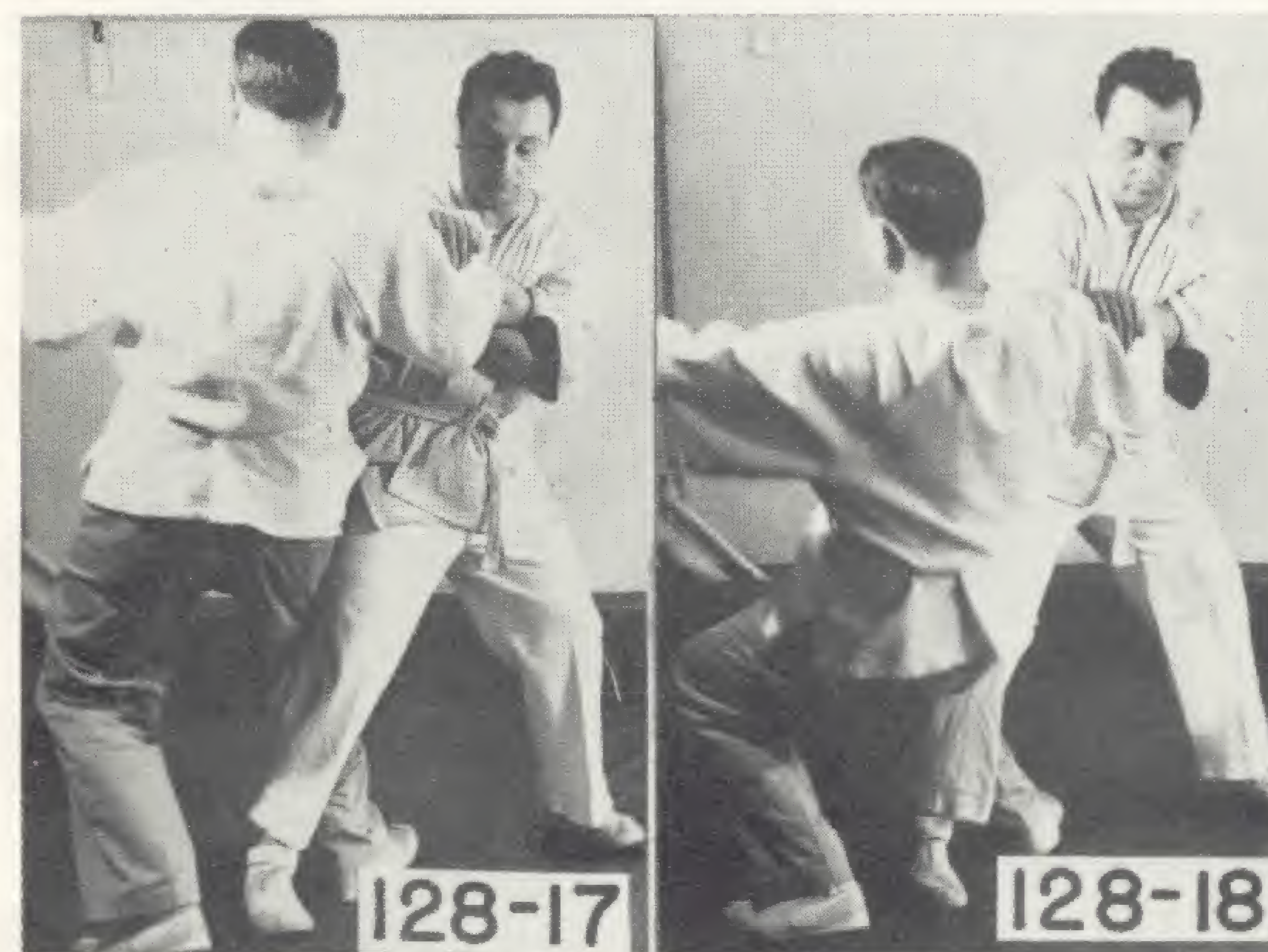


128-15. Step with your right leg

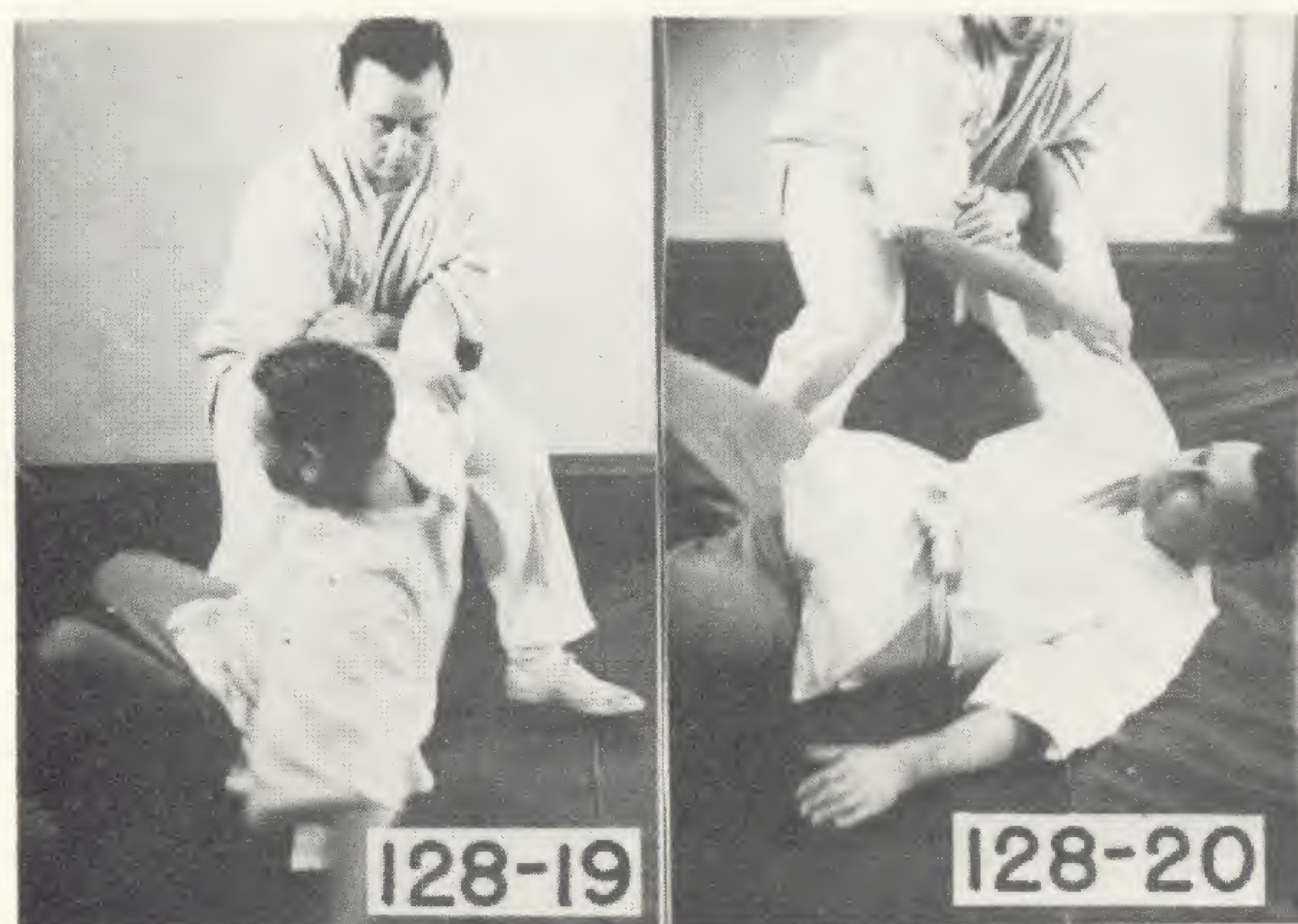
128-16. Behind him

128-17. And throw him

128-18. Over your outstretched leg.







128-19. He will fall on his side.

128-20. Hold on to your Arm Bar. Fall with your right knee on his floating ribs.

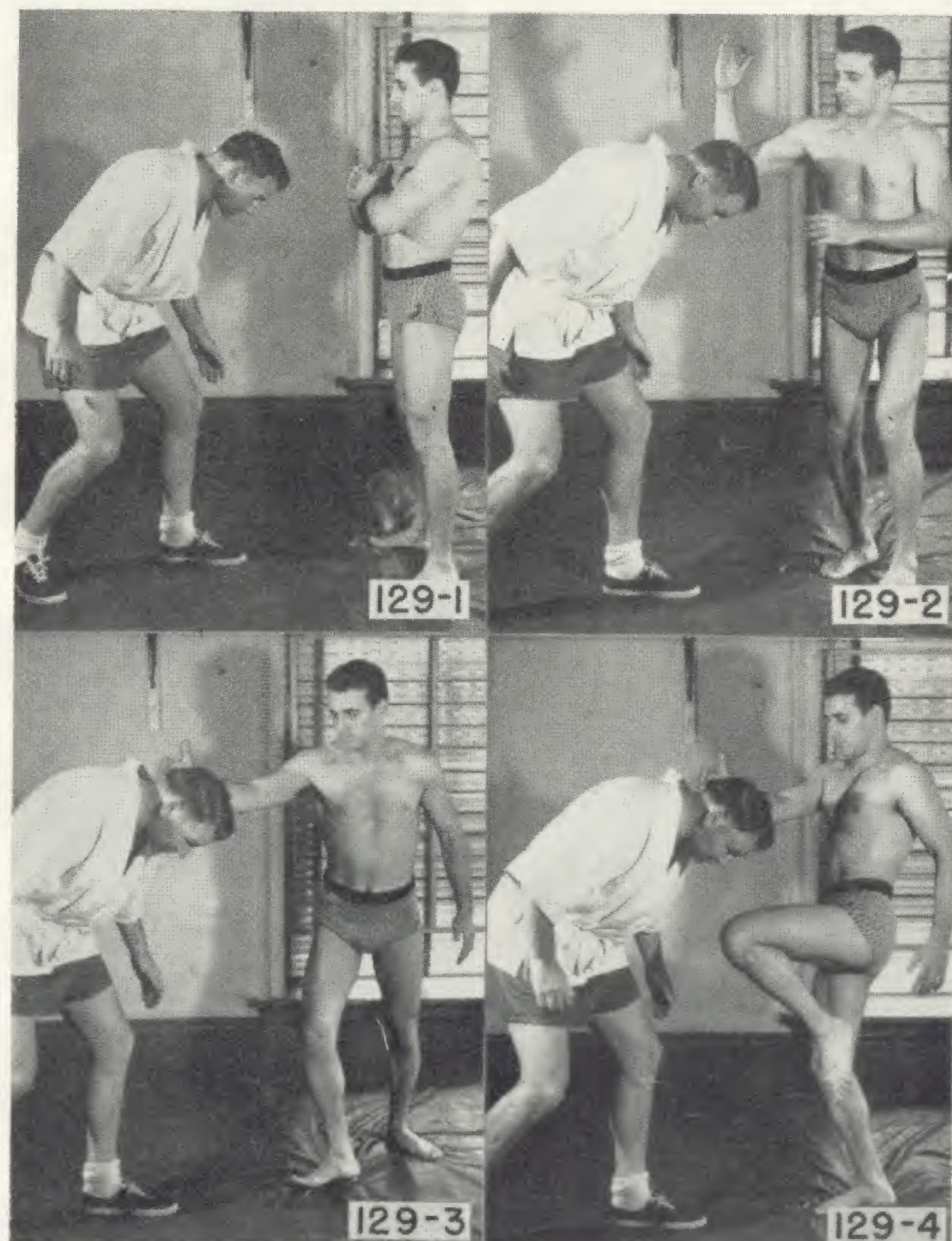
### DEFENSE AGAINST TACKLE

129-1. This thug has a new approach, charging with his head down. Assume Boxing Stance (see pictures 101, 102). You will have to be very quick!

129-2. Pivot on your left foot to the left and apply a hacking blow with edge of your right hand, hard and fast—

129-3. To his neck,

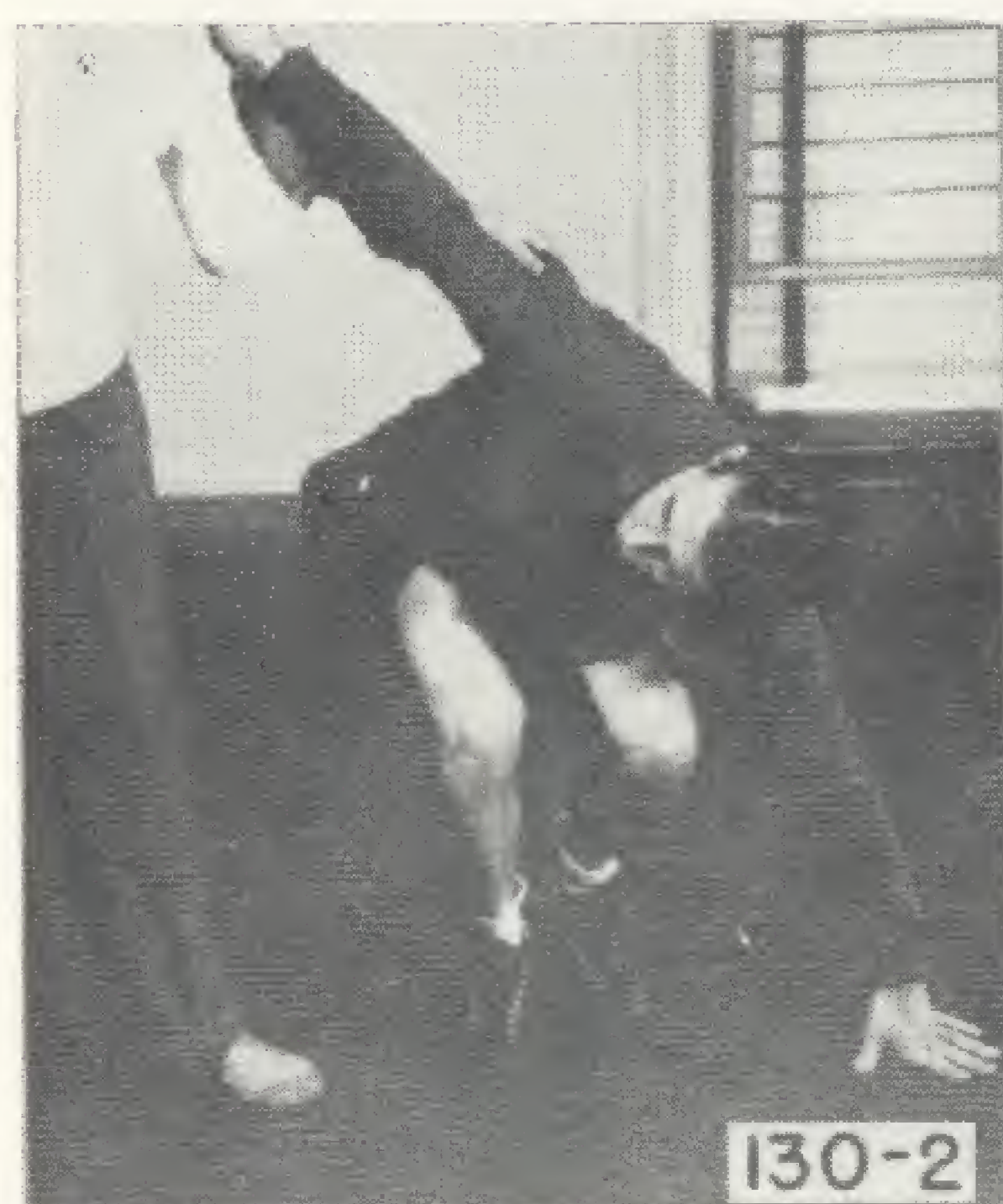
129-4. And follow it up with a knee kick to his face.







### SCISSOR JUMP



130-1. Here the assailant (in white jacket) grasps your right sleeve and pulls. You grab his sleeve at shoulder

130-2. And bend down. Put your left palm to the floor

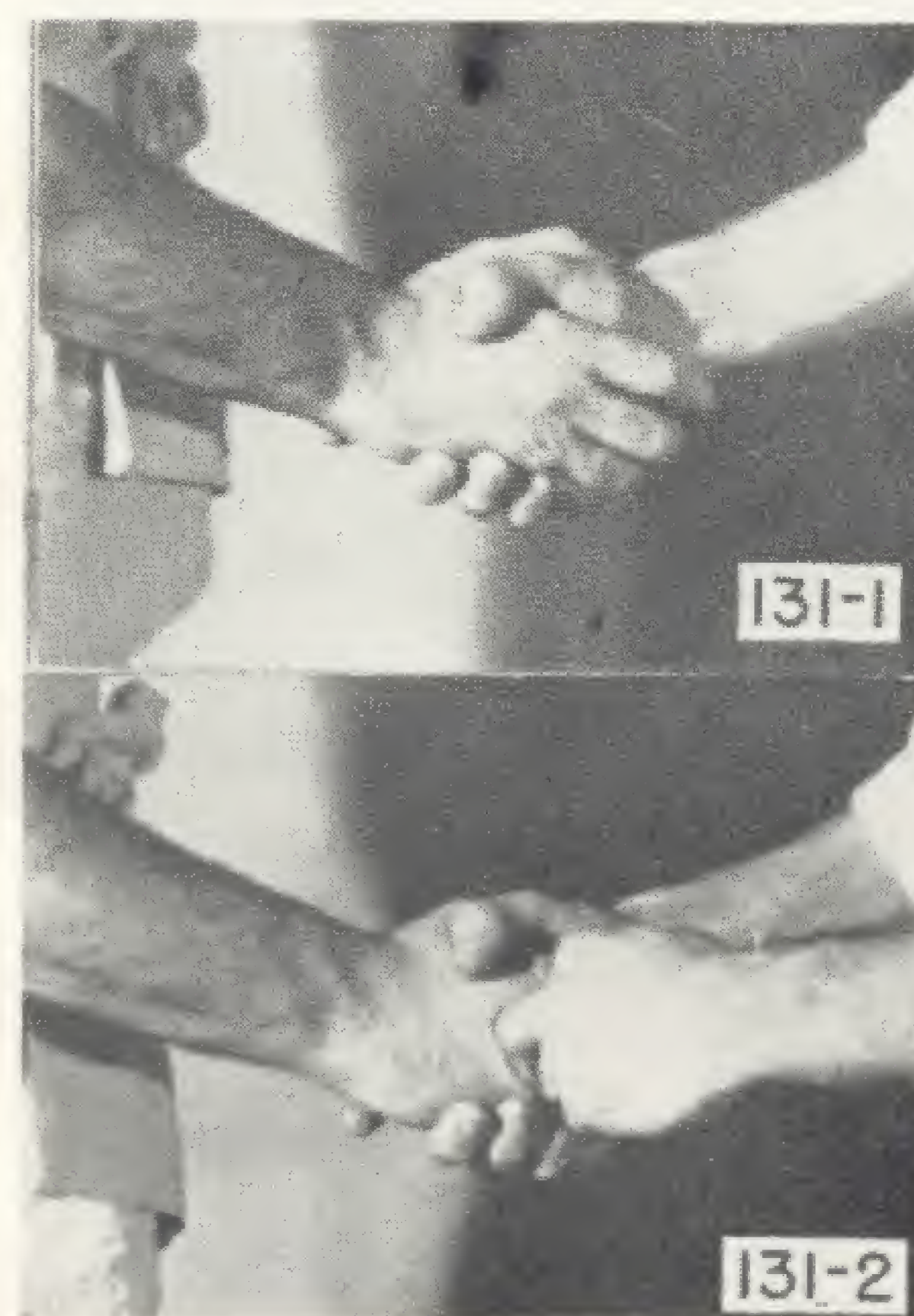
130-3. And scissor him,

130-4. Hitting the upper part of his leg with your right leg in front, while your left leg clips his lower legs from the rear.

130-5. He will fold up and fall

130-6. Hard on his back. From this point you can apply Arm Bar or blows, if necessary.

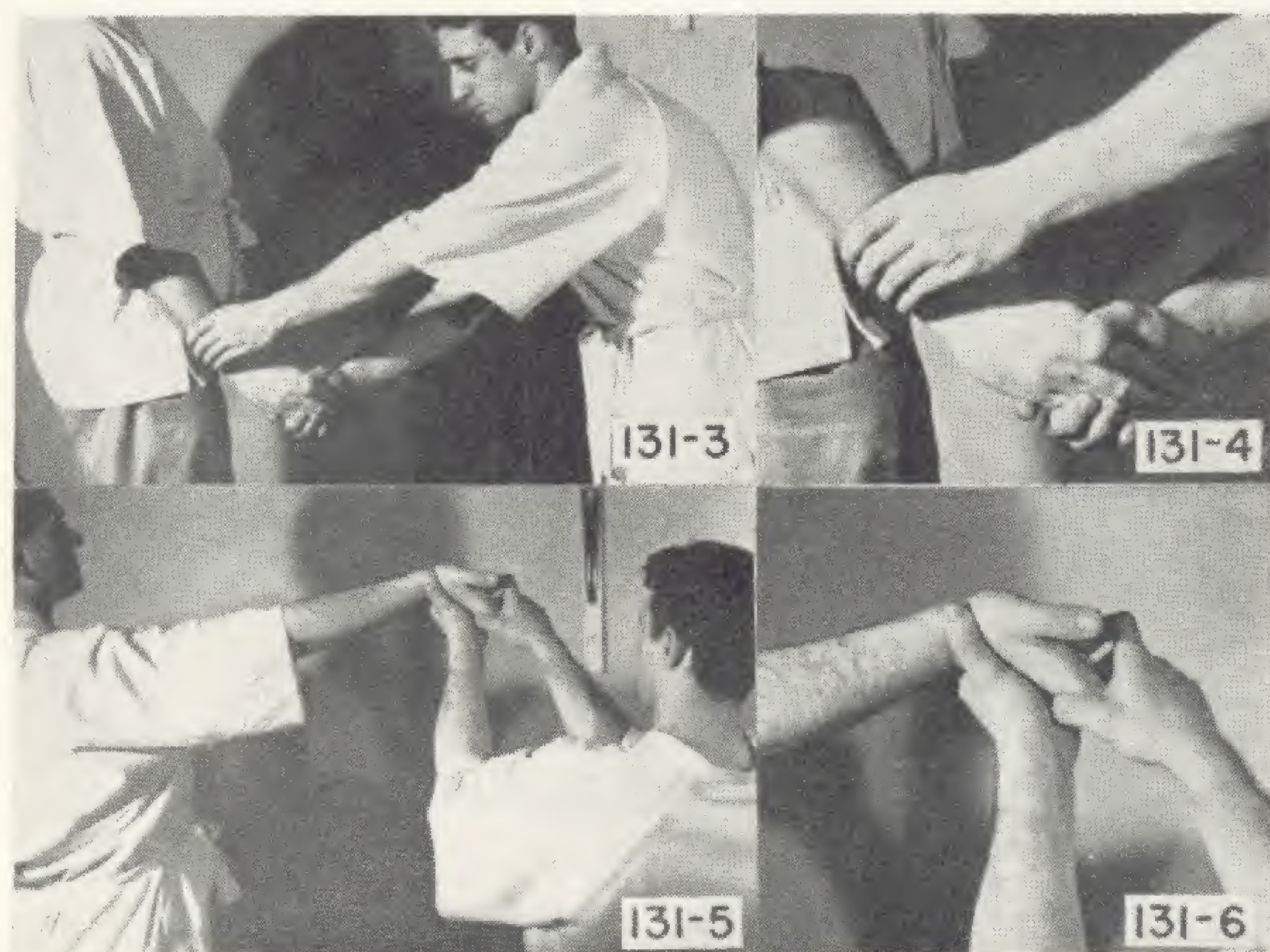
### HOW TO BREAK HANDSHAKE HOLD



131-1. He's got your paw in a crushing grip.

131-2. The back of his hand below the forefinger is weak and sensitive to pressure. Dig the knuckle of your forefinger into it. The crusher will release his grip.





131-3, 4. Alternate break is to grasp above wrist driving your left thumb hard into his arm muscles, then

131-4, 5. Slide left hand to his wrist and raise his hand up sharply, bending his hand at wrist, which will break the grip.

Perhaps he tries to assault you after release of the hold. Counter-attack! Kick him against the shin and follow it up with edge-of-hand blow to the right side of his neck.

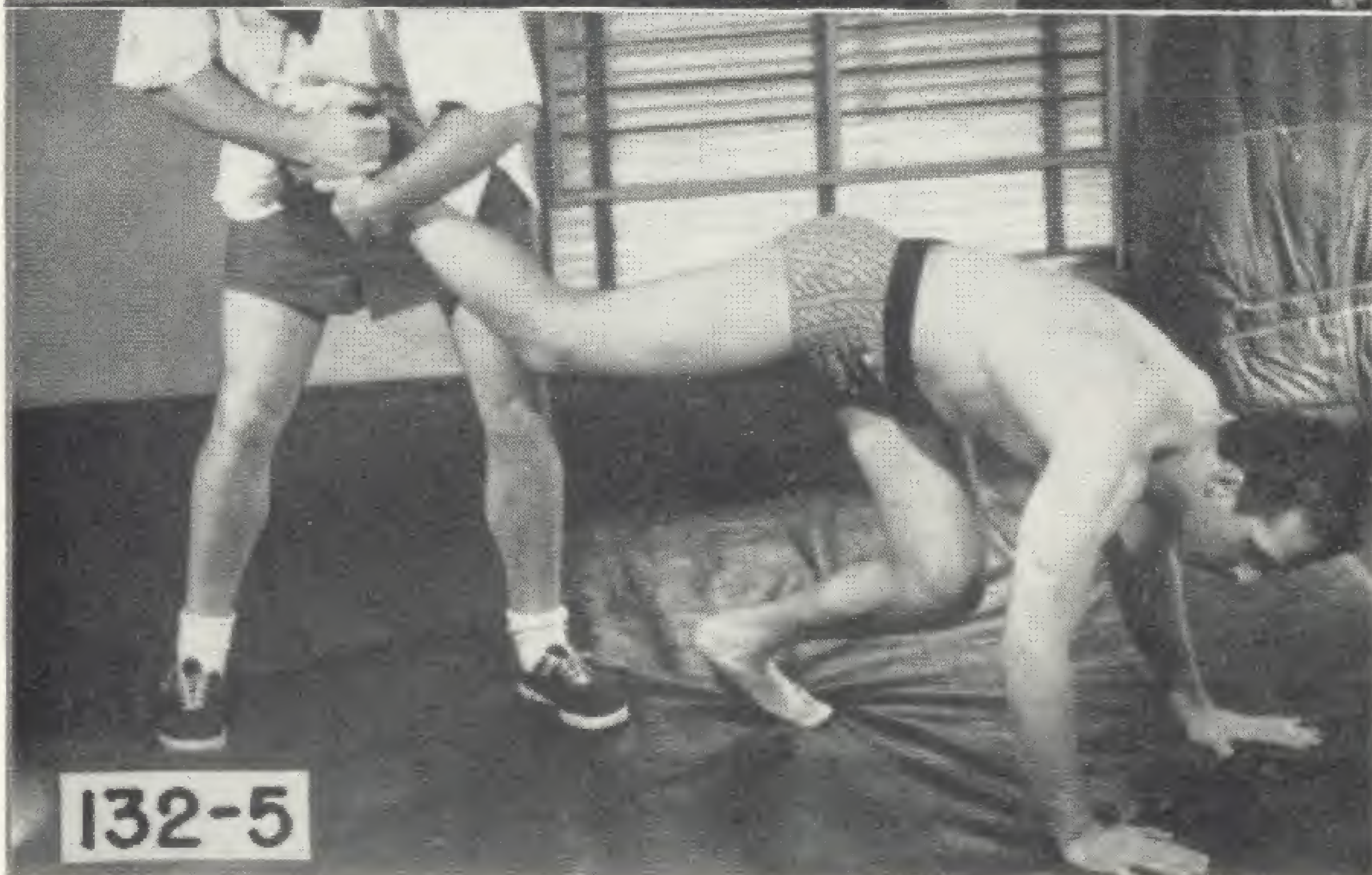
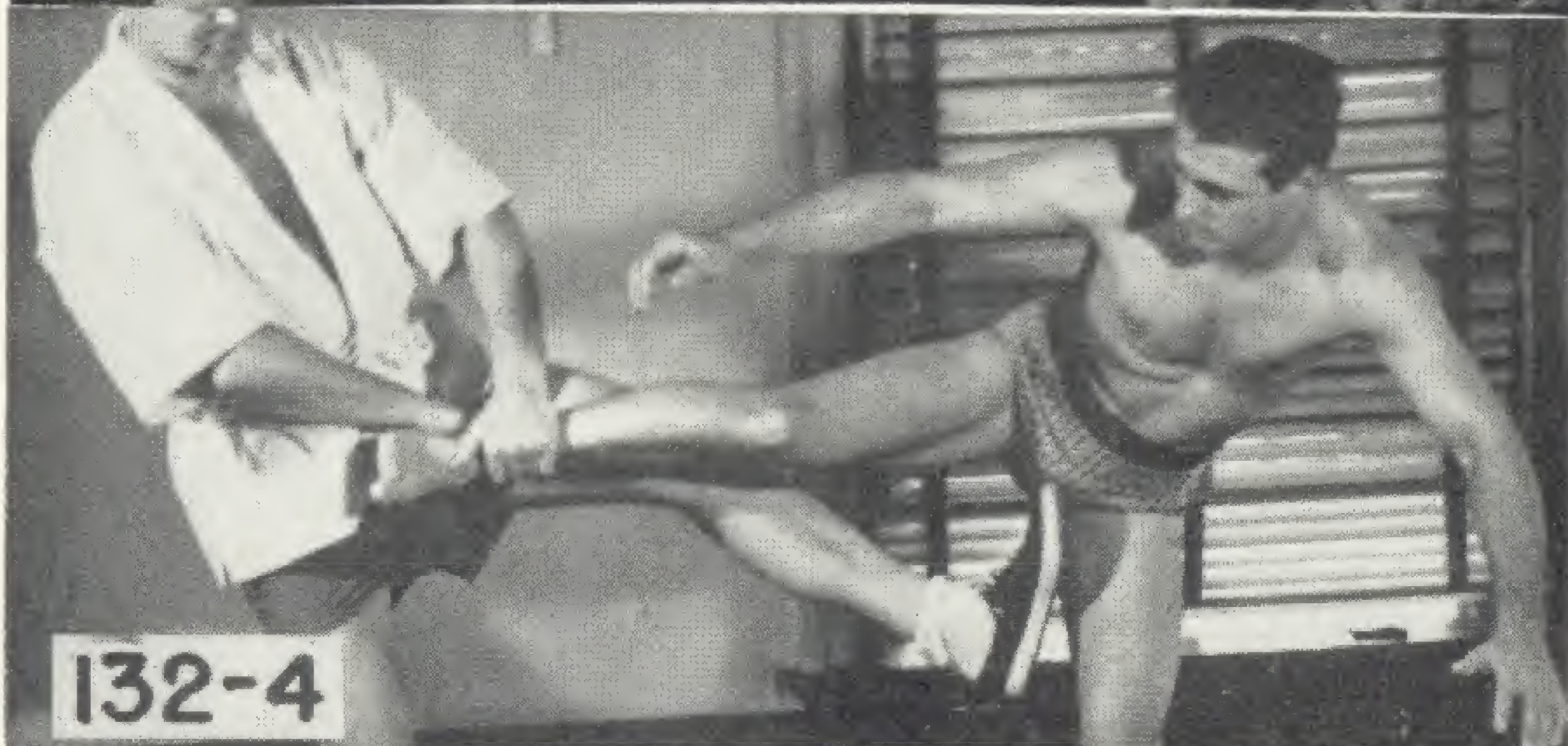
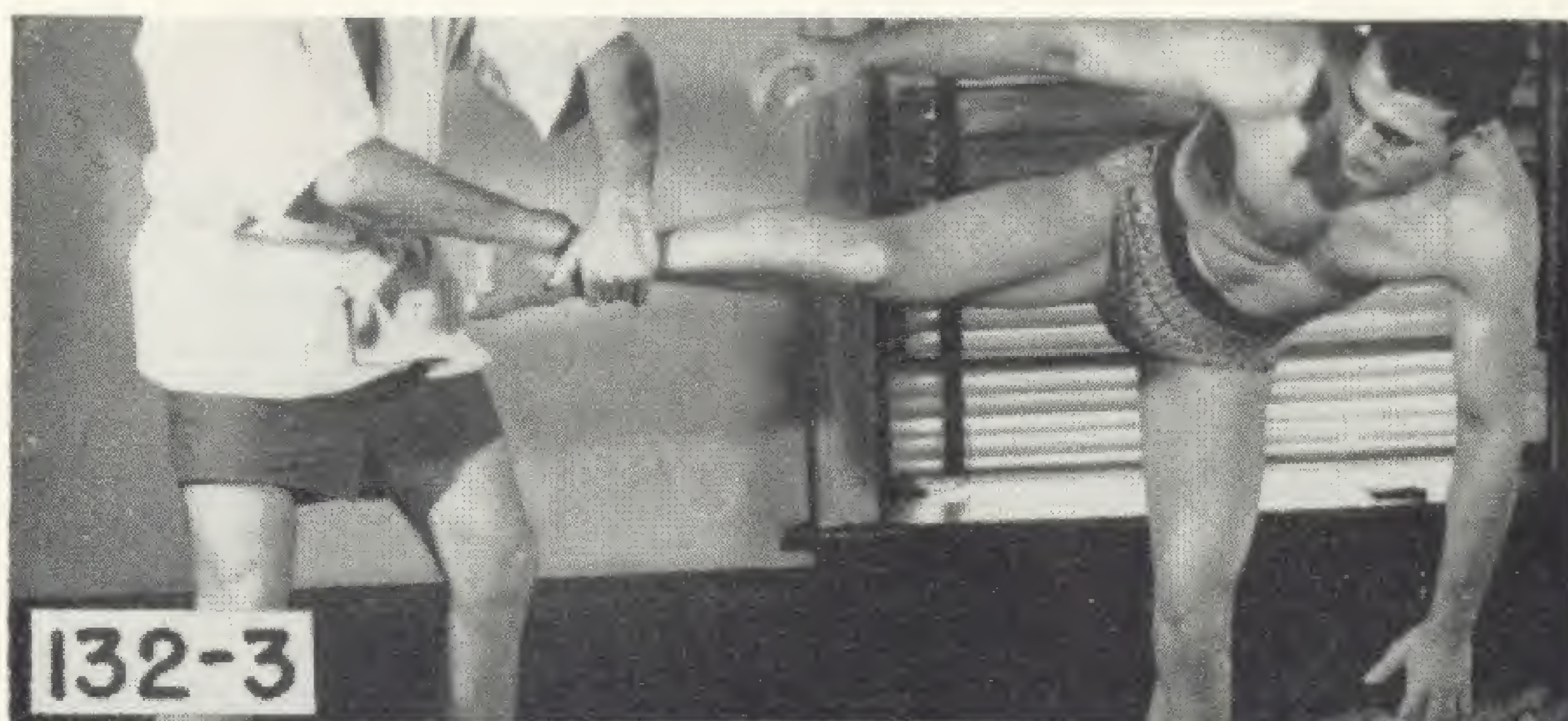
## FRONT KICK DEFENSE

132-1. Foesie here wants to kick you in the groin. Assume your parrying position.



132-2. Seize his kicking right leg and pull it high to the left,





132-3. Then down and forward, throwing him completely off balance.

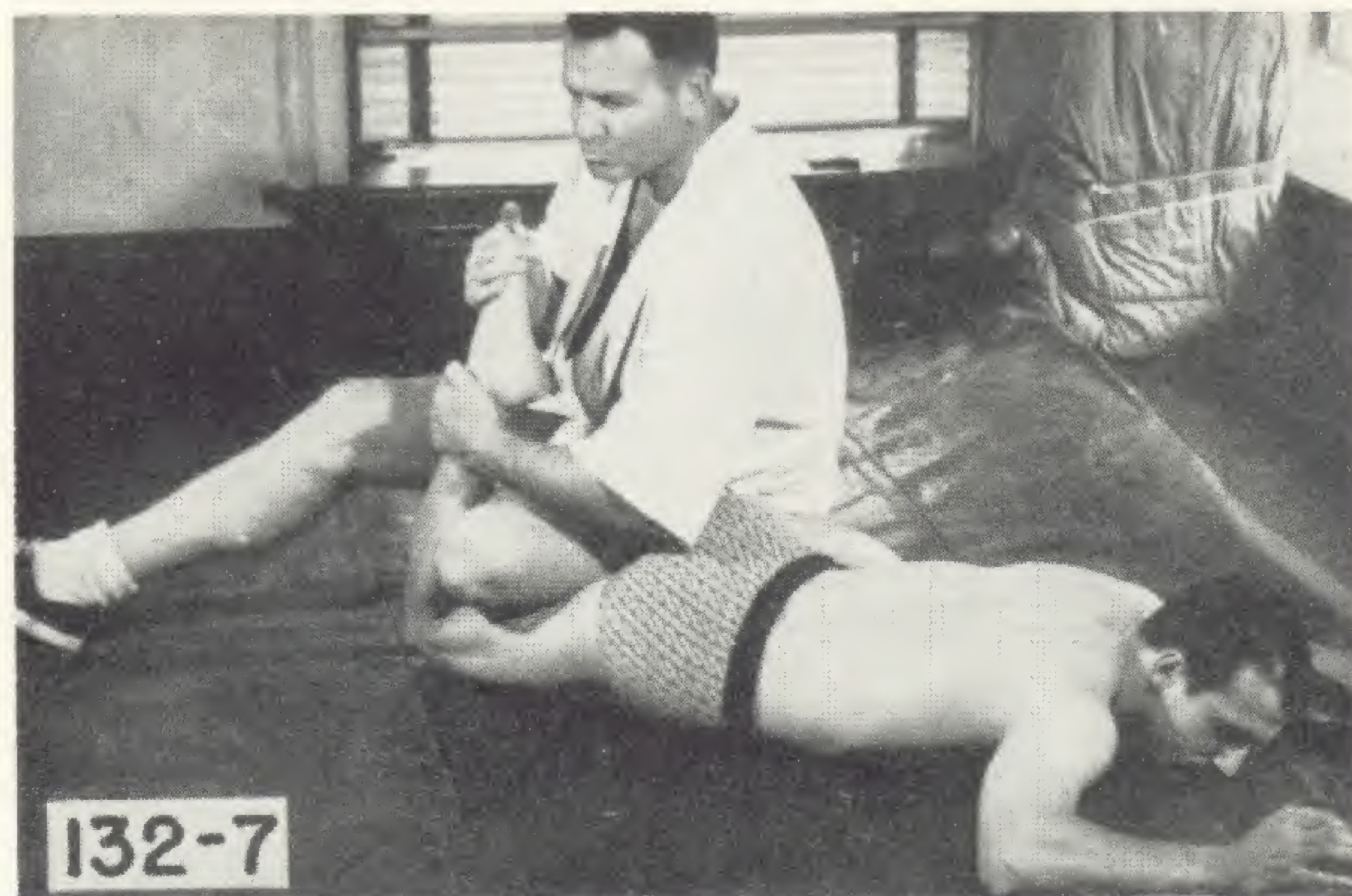
132-4. Then pivot and kick him in the groin with your left foot.

132-5. He will fall in agony. In this particular situation the aggressor happened to land on his hands.

132-6. Hold on to his foot. Fall down with your left knee on his knee bend.





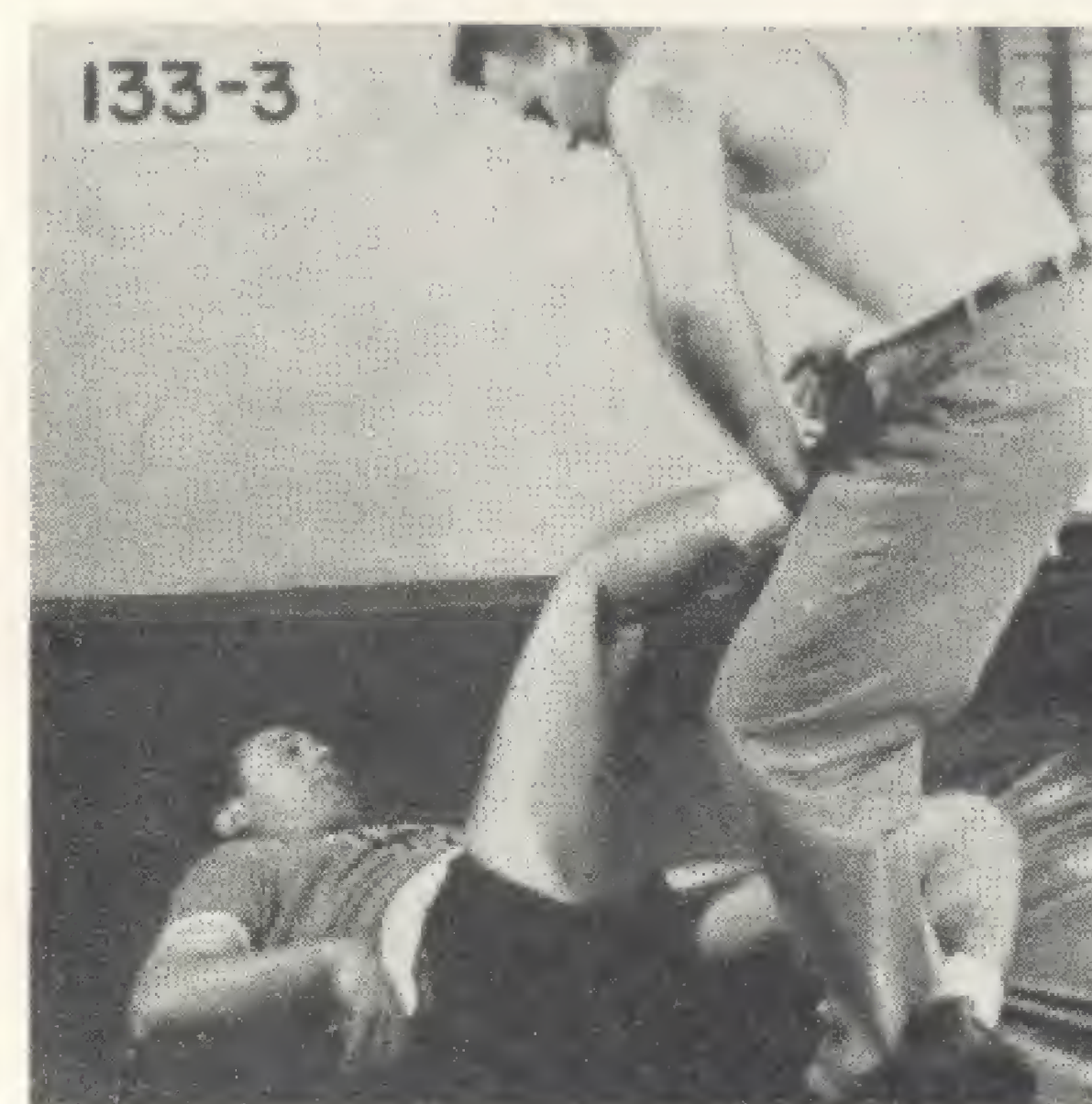


132-7. Turn to the right and sit against his buttocks. Pull his foot and toes backward.

### FRONT KICK ATTACK AND DEFENSE AGAINST COUNTER

133-1. In this episode you, the aggressor, try to kick your opponent in the groin.

133-2. But he is an expert in this stuff! He grabs your leg correctly and



133-3. Pulls it up. You land on your back. Of course, you know how to break the fall!



133-4. Hook your left leg against his left heel and pull it toward you.

133-5. Simultaneously, kick him with your right foot in the stomach. He will fall on his back.

133-6. Quickly seize his right leg and pull it toward you. At the same instant kick him with your right heel in the groin.





## DANISH KISS



Once upon a time this interesting move was used commonly among seafaring men, by legend a hardy breed. Here we employ it defensively.

134-1. This character has seized your jacket.

134-2. Grasp his sleeves with both your hands and pull him toward you.

134-3. Butt him in the face with your forehead. You can in this way smash his nose.

134-4. What we think is an appropriate *coup de grace* to end both this aggression and this book is a knee kick to the groin.

